

CONTAINING
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TECHNICAL STUDIES
FOR THE
PIANOFORTE
BY
LOUIS PLAIDY.

Translated from the third corrected and improved
German Edition.

With German Fingering

Used in the Conservatorium of Leipzig and of Munich.

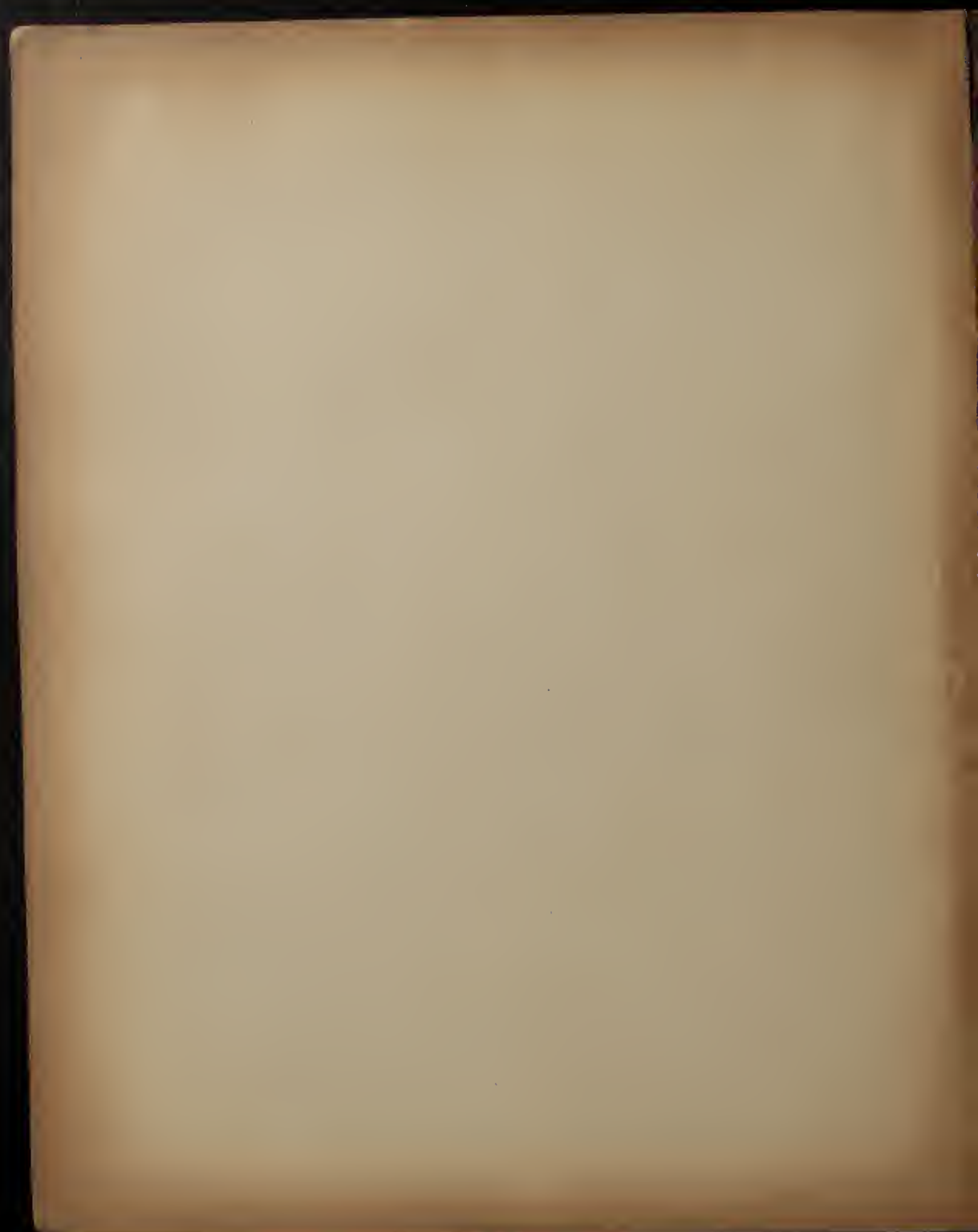
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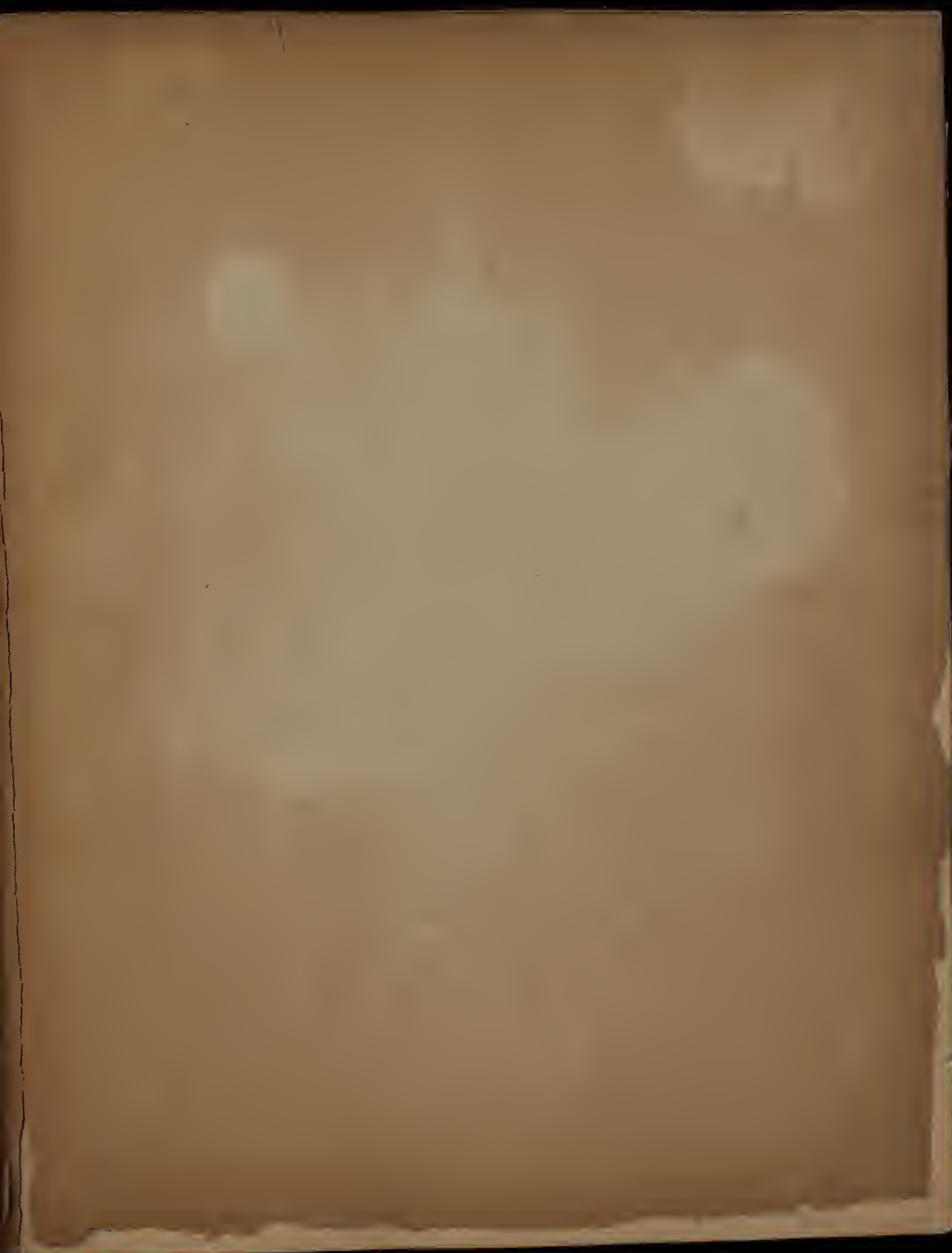
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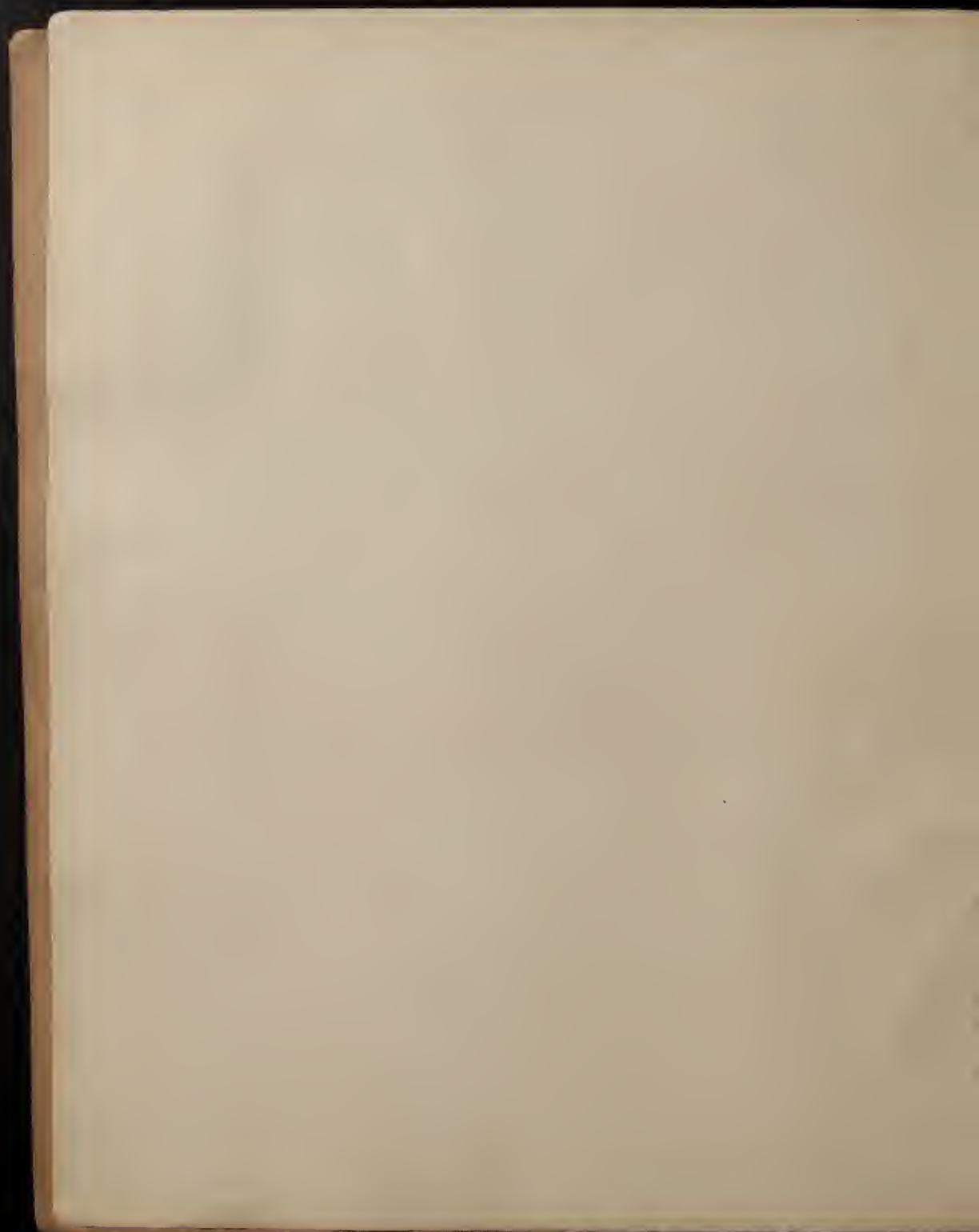
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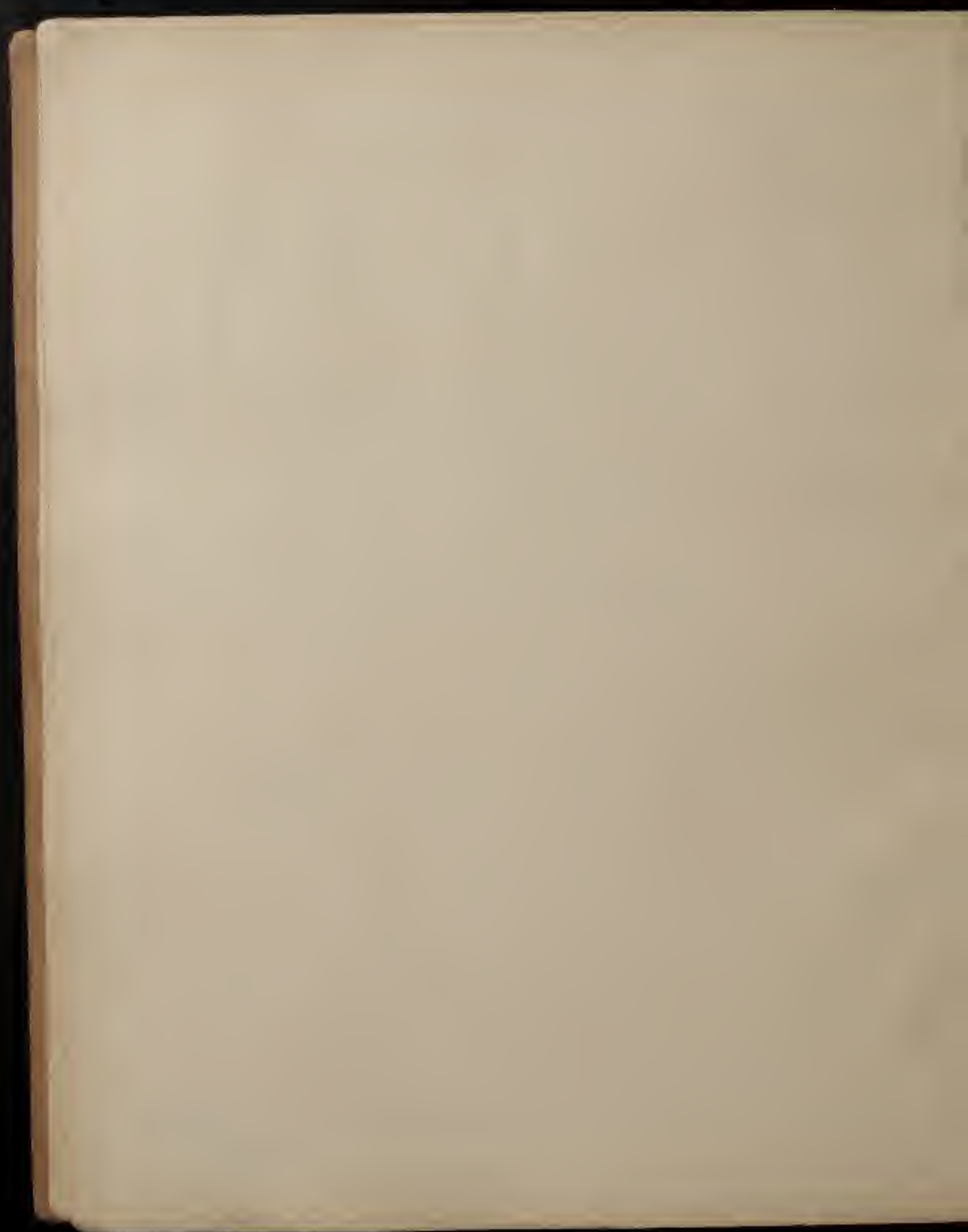


To
Ignace Moscheles

This Work
is respectfully dedicated

by

The Author



PREFACE TO THE FIRST EDITION.

Although so great a number of books of instruction for the Piano-Forte have already been published, I have not succeeded in finding one which I could unconditionally recommend to my pupils in the Conservatorium of Leipzig, as the basis of their technical studies.

The larger works, on the one hand, are difficult to procure, on account of their high price; and, on the other, contain much that is only necessary for beginners, but would be of little use to those for whom this work is intended, i. e. to those who have already been instructed in the elementary ground-work of Piano-Forte playing.*

As this work contains much that is new, and even opposed to maxims till now generally admitted, I scarcely ventured to hope for the general recognition which it has already received. Its extremely favorable reception, and wide circulation, are most gratifying to me, and make it the more incumbent on me to continue in the same track, and to submit it to the closest revision, so as to supply any deficiencies, and to weed out any superfluities. This I have endeavored to do in the present publication, translated and revised from the latest German edition.

I present it to the public with the heartiest wish, that the seeds of knowledge stored up in it may produce to the student a rich harvest of fruit; and with the earnest hope that it may facilitate the studies, both of the professional player, and the amateur; and, in some degree, however small, contribute to the cultivation of a sound style of Piano-Forte playing.

Leipzig, 1857.

Louis Plaidy.

* Under the guidance of a master, however, this work might be used with advantage even by beginners.

PREFACE TO THE SECOND EDITION.

The fact that this work makes new assertions, some of which are opposed to the principles generally recognised hitherto — which assertions are of course not the result of superficial observation, but, as may be well imagined, the fruits of the varied experience of many years in teaching and the general recognition of which, the Author, dared scarcely hope — was the reason why he felt no little apprehension in delivering it over to the combined criticisms of teachers of great experience in the technic of pianoforte playing.

The very favorable reception accorded to the work, and the great circulation it has obtained since its appearance, could not but be flattering for the Author, encouraging him to proceed on, in the way thus entered — to subject the work to a searching criticism, supplying something in one place and expunging some superfluity in another.

This course has been pursued with this new edition, which the Author presents to the public with the sincere desire that the experience there recorded may bear rich fruits to the learner.

Leipzig, 1862.

Louis Plaidy.

PREFACE TO THE THIRD EDITION.

After careful consideration the Author has introduced into this third edition — besides an improved arrangement of Section VI (chord passages) — lengthened preparatory exercises to all the Sections, the minor scales in thirds and sixths, an increase in the number of finger-exercises, as also the transposition of certain of the more important of the same, and trusts that he has thereby augmented the usefulness of the work.

Leipzig, 1869.

Louis Plaidy.

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INTRODUCTION.

Importance of Technical Exercises in Piano-Forte Playing.

Many Piano-Forte players, professional as well as amateurs, endeavor to escape a thorough study of their instrument, with the excuse that it is not their object to become *virtuosi*. To this it may be replied, that some fundamental study will by no means expose them to the danger of suddenly finding themselves *virtuosi*; and that, before they reach that point, they must first become simply *good players*. This should be the aim of every pianist, so far as circumstances will allow: — of the *professional*, otherwise he will be subject to the reproach of having lowered his art to the level of a mere ordinary occupation; — of the *amateur*, for the fact that he studies only for his own pleasure, gives him no right to regard his art merely as a pastime, or to perform a composition for his own amusement, in a manner more or less mutilated.

The objection that the study of the Piano-Forte, as here required, demands too much time, is not valid. The most thorough method is, after all, the shortest; and to devote *four or five* hours daily to the Piano must surely be possible for every musician, without intruding thereby upon his studies in counterpoint and composition. Many amateurs even will be able to spare a few hours every day for it, and find themselves amply rewarded

by their great progress. He who makes the Piano-Forte his chief study must, of course, give it the most time — four hours, at least, cannot appear exorbitant.

The main point is, however, to employ this time *well*, and to devote it to serious, systematic study, instead of *trifling*, as it were, with music, and wandering about without plan or method.

Even the greatest talent ought not to be released from this thorough course of study, without which it cannot be developed beyond a certain point. Though all that a player may desire, he to perform a composition with feeling and taste, even that is entirely out of the question so long as he has to contend with mechanical difficulties. He is greatly in error if he thinks these are to be overcome by the mere studying an interesting work. On the one hand, each one of these works would require an immense amount of time, and on the other, he would meet with innumerable difficulties, which he will never learn to conquer by any such *imperfect* method, but only by a long and uninterrupted course of study.

Such is the object of Finger Exercises and Etudes and by their aid alone will he ever attain the mechanical perfection necessary to the proper performance of ancient and modern classical works.

CHAPTER FIRST.

Position of the Person.

1. The performer should be seated before the *middle* of the key board, and at such a distance from it, that the arms can conveniently reach the farthest keys of the instrument, as well as cross themselves, and move with freedom in both directions.

2. The seat should be so high that the elbows may be a little above the level of the key board.

3. They should also be kept close to the body, though without touching it.

4. Crossing the limbs, and such like attitudes, should be avoided, as well as violent motions of the head, shoulders, and upper part of the person.

5. Let the position generally be easy and unconstrained; should the scholar have awkward habits to get rid of, so that an easy position costs him some trouble, there should be the least appearance of constraint possible.

6. But let not the fear of affectation so far enslave, as to make him avoid such motions as spring naturally from an expressive performance.*

CHAPTER SECOND.

Position of the Hand.

To bring the hand to a strictly correct position, let the scholar place it upon five successive white keys in the middle of the board, (as in the "Finger Exercises with the hand firmly fixed,") and observe at the same time the following rules: —

1. The wrist must neither be perceptibly raised nor lowered, but lie without constraint upon a level with the hand and arm.

2. The knuckles must neither be raised, so as to form a hollow within the hand, nor bent inwards, (as many teachers consider as requisite to a good touch) but must

be kept in a natural position, on a level with the back of the hand.

3. The fore part of the fingers must be gently rounded, not, however, so that the nails (which, by the way, should not be kept long) may touch the keys.

4. The 4th and 5th fingers, however, should not appear to be quite so much rounded as the others, but should be a very little more extended.

5. Let the *thumb* be stretched horizontally, so that the fore part shall be upon a level with the key, and the key itself struck by its outer surface. It must be held continually above the surface of the keys, and by no means be permitted to hang down, much less rest upon the key board.

6. The centre of gravity of the hand in playing should fall inwards, i. e. towards the thumb.

7. Let the position of the hand generally, as we have said also of that of the person, be perfectly easy and natural — a precaution eminently essential to a good style of playing.

CHAPTER THIRD.

Touch.

The main point to be considered with regard to touch, is the smooth connection of the successive tones.

Under this head are found two sorts of touch; *Legato* and *Staccato*; which may be again subdivided into *Legatissimo** and *Portamento*.

1. The legato Touch.

This is the most important of all, because it occurs oftencst, and is the one universally to be employed where none other is especially marked. It is the one to be used in all the finger exercises given in Chapter Fifth, and to be practised before any other. In studying it, observe the following: —

* Children whose feet do not touch the floor when sitting, should always make use of a footstool, in order to have an easy end firm seat.

* This expression is not universally used, but employed here only for want of a better.

1. Hold the hand as described in the preceding chapter.

2. The fingers must be only moved from the knuckles; the other two joints are neither to be contracted nor extended, either in striking, or leaving the keys. The same rounded position is to be retained throughout.

3. The thumb must also be moved by the joint which connects it with the hand, and by no means create any motion in the hand itself.

4. The unoccupied fingers must be kept at an equal distance from the keys, and not be allowed to sink down before striking them.

5. In striking the fingers must touch the key *exactly* in the middle.

6. Each finger, after striking the key, must be lifted from it quickly, and at the very instant when the next succeeding finger strikes its key, so that the successive tones may neither run into each other, nor be separated by the slightest gap.

7. No movement should be permitted to the hand other than that which necessarily arises from the moving of the muscles and sinews; especially must this be the case when the other fingers are holding notes.

8. In proportion as a full and strong tone is required, the fingers must be raised so much the higher, and press with greater weight upon the keys; the more subdued the tone is to be, the more moderate should be the motion, as well as pressure of the fingers.

9. In passages that are to be rapidly executed, the fingers of course cannot be raised to so great a height. If in such passages, however, great force is required, it will become perfectly possible, when the strength of the fingers has been developed to the utmost; for, generally speaking, rapid passages may be regarded as a test of a performer's proper cultivation.

II. The Staccato Touch.

This is executed with the aid of the wrist.

1. The hand must be slightly raised by the wrist before striking, and then with an easy movement thrown, as it were, upon the key board. As soon as it has struck, it must be raised again to its former position.

2. The arm must have nothing to do with this movement, and the raising of the hand by no means be effected by lifting the forearm. In running passages, the arm of course moves along with the hand.

3. Great care should, however, be constantly taken that the arm be not constrained, nor the movement of the hand too violent; otherwise the performer would be apt to present a very ludicrous appearance.

4. In rapid or soft passages there is less movement of the wrist than in those more moderate, or where force is required. In such cases, the *staccato* may often be produced by merely drawing back the fingers quickly after striking, and without any very marked movement of the wrist.

5. In connection with this study, see the Finger Exercises under Section IX. in the fifth chapter.

Remark. There are *virtuosi* who can execute a *staccato* with as great perfection with a stiff wrist and the aid of the arm, as in the manner we have here given with a loose wrist. But although a great master has the right to employ various methods to produce the same effect, yet a player, who has a course of study still before him, had better select but one method, and the one which most facilitates execution.

III. The (so called) Legatissimo Touch.

1. It consists in this, that a key, after being struck, is not raised again at the striking of the next one. By this method, which can only be employed in tones which belong to the same harmony, these tones run into each other, as it were, and a greater fulness of sound is produced.

2. As this mode of touch is to be employed with *great care* in the execution of a piece (see the text to Moscheles' Piano-Forte Studies, Op. 70, § 4,) we would advise the scholar, who has not yet perfectly mastered the *Legato* touch, to abstain at first from the use of the *Legatissimo*, for the reason that this mode of suffering the fingers to remain upon the keys is directly opposed to that of raising them required in the *Legato* touch, and renders the study of the latter much more difficult.

3. Let the pupil, therefore, not make use of the *Legatissimo* touch until he can execute the *Legato* with perfect ease.

IV. The Portamento Touch.

This is used when notes are marked with dots and a tie over them.

1. The notes must be held to nearly their full length.
2. They are to be played by a pressure of the fingers corresponding with the strength required in the tone to be brought out, and by slightly raising the forearm.

CHAPTER FOURTH.

Practice.

It is a mistake to suppose you will make rapid progress by practising whole, or even half-days. On the contrary, the main requisites are these: —

First. To give a certain regular time to practice each day; and,

Secondly. To employ that time in a systematic and suitable manner.

I. Distribution of Practising-Hours.

1. Professional players should adopt *four* hours a day as a *minimum*, and amateurs at least *one*.

2. It is best to divide one's time into two or three sections, of which none should be shorter than one hour, and the greater part in the morning.

3. As soon as the pupil feels himself fatigued, let him endeavor, before he continues his practice, to gain new strength, either by ceasing altogether from labor, or by seeking some other bodily or mental employment of a different nature. For, unless he give his undivided attention to his practising, it does him more harm than good, because faults, which creep in unawares, become confirmed much sooner than *good* habits, and are removed only at the expense of much time and trouble.

II. Employment of Practising-Hours.

1. The foundation of good playing lies in perfecting one's mechanical skill as far as possible; which is attained only by a most careful study of Finger Exercises. These require, therefore, especially at the commencement of his studies, the pupil's freshest energies and closest attention, and should consequently be taken up *first* in his daily practice. An additional reason for this lies in the fact that these exercises have, undeniably, a certain dryness, particularly while they have to be practised slowly. It is evident what an advantage there is in arranging one's daily studies in such an order that the interest shall increase as he goes on.

2. *After* the Finger Exercises, then, let the scholar take up the study of Etudes, and then a Sonata, or some other piece that has not for its direct and only object the improvement of his execution.

3. Finally, let him not omit to terminate his daily studies with playing at sight.

4. In order to judge of his progress, the scholar should, from time to time, play through those pieces that he has previously studied.

5. Beginners must give the most of their time to finger exercises, and that too until they have attained a certain degree of firmness of touch, and are familiar with the more common scales and chord-passages.

Advanced players will easily judge how much time *they* should devote to these exercises, and will occupy themselves mostly with the practice of Etudes, and larger works, always devoting one hour daily to reading at sight.

6. Beneficial as it is to arrange his daily practice in the order above given, the pupil must never the less avoid making himself a slave to this rule. Many players have so accustomed themselves to beginning the day with their finger exercises, as to be unable to play smoothly without having given some time to mechanical study. In order to prove whether he may have fallen into this bad habit, let the pupil from time to time reverse the order, or even omit the exercises entirely.

III. Choice of an Instrument.

1. Let the pupil be careful that the action of the instrument, which he uses in his studies, be neither too hard nor too easy. Many think to acquire greater strength of finger by means of the former, whereas the touch will only become more stiff and clumsy.

2. The better the instrument, the more it will aid the pupil's progress. If his means be scanty, as is often the case with musicians, he had better endeavor to save in some other way, than use a bad instrument for the sake of economy.

It need hardly be said, what an impulse an instrument of fine tone and action lends to a scholar's musical feeling, and his zeal for study.

IV.

Finally, let the scholar avoid in these exercises all mechanical auxiliaries; as Herz's Dactylion, the "Trilling Machine," the "Dumb Piano-Forte," and the like.* The use of such contrivances often completely ruins the hand and fingers, or makes them stiff, and prevents them from ever acquiring freedom and independence.

In place of them, it cannot be urged upon the pupil too often, that he must study with *care* and *attention*, and a judicious arrangement of his hours for practice.

CHAPTER FIFTH.

Study of Finger Exercises.

I. Their Object and Order.

1. The study of finger exercises has the following objects: —

- a. The proper mechanical formation of the hand and fingers, as well as the development of their strength and firmness.
- b. To make the scholar familiar with the groundwork of all passages, that is, with scales and broken chords.

* Schumann says in his *Musikalische Haus- und Lebensregeln*: "You may use the dumb Piano-Forte, to see that it is good for nothing. You cannot learn to speak from the dumb."

c. The perfect acquirement of a full, clear, and round tone, in movements of every variety of expression, and of time.

2. The simplicity of their form allows the player to bestow his whole attention upon the position of the hand, whereas in the practice of Etudes and other works, there are many other points to be attended to.

3. The Finger Exercises may be divided into the following sections: —

- I. Exercises without moving the hand; *a.* for 2 fingers, *b.* for 3, *c.* for 4, *d.* for 5.
- II. Exercises with the hand firmly fixed.
- III. Exercises with the hand moving for 2, 3, 4 and 5 fingers; Broken Sixths and Octaves.
- IV. Changing the fingers upon one key (Tremolos).
- V. Scales, diatonic and chromatic.
- VI. Broken chords (arpeggios).
- VII. Connected Thirds, Fourths, and Sixths (double notes).
- VIII. Scales in Thirds, Fourths, Fifths, Sixths, and Octaves (double notes).
- IX. Staccato double notes, and chords (wrist exercises).

4. Beginners, and those who have bad habits to get rid of, such as an improper position of the hand, or suffering the fingers to remain upon their keys, must first of all study the first section (that is, the slow trill) with great care, and not go on to the following sections until they can execute the first in a strictly correct manner. Then let them familiarize themselves with the scales that occur most frequently, and with some of the broken chords, and afterwards take up the other sections one by one. The connected Thirds and Sixths are by no means to be taken at the commencement, as they require the fingers to be well developed, and able to strike with perfect precision.

5. When the pupil takes up a new series of exercises, he must not wholly neglect the former ones, but practise them from time to time, so as to attain still greater perfection.

6. When he has gone through all the sections, then let him practise in his daily exercises principally the

Trill, Scales, Broken Chords, then some of the exercises in other sections, Scales in Thirds, exercises with the hand moving, &c. Let him divide them into several parts, so as to go through the whole of them in a given time, and then begin anew.*

7. Finally, those who have already attained to a considerable degree of execution, will readily perceive of what importance these exercises are in acquiring and retaining dexterity of finger. They should not omit devoting some time to them every day, in order not to lose the skill they have obtained.

II. Rules for the Study of Finger Exercises.

1. Finger Exercises should be practised *with each hand separately, slowly, and with precision.*

2. The scholar should know them by heart, in order to give his whole attention to the position of the hand and fingers.

3. The position of the hand is the one given in the second chapter, and the touch, the *Legato touch*, described in the third chapter, under *I*. The latter should be firm and distinct, not weak.

4. Whith beginners the *thumb* is very apt to strike too loudly, while the *fourth* and *fifth* fingers are weak and stiff. They should, therefore, moderate the force of the thumb, and endeavor to make that of the fourth and fifth equal to the others. We would recommend their practising passages which are to be executed by these two fingers, with a stronger touch.

5. Each separate exercise should be often repeated, but not so as to overwork the muscles, which only impairs their strength.

6. When the pupil is able to play these exercises slowly and with perfect correctness, then let him try to play them, holding the fingers lightly, as rapidly as he can without injuring the distinctness of execution.

* It may seem pedantic to many persons that we here require a systematic arrangement in the study of finger exercises; it should be borne in mind, however, that, notwithstanding the extreme utility of these exercises, many players, from the dryness of the same, will be induced to lay them aside altogether, unless they accustom themselves, by method, to this necessary evil.

7. When each hand can play the exercise with certainty, then let the pupil play with both hands together, as well in *contrary motion*,* if the figure admit of it, as in *parallel motion*.

8. Is the pupil able to execute these exercises slowly and in the prescribed manner, let him then try the necessary gradations of time given in example 4 and 12. In doing this he must count aloud and clearly, always keeping time — neither hurrying nor dragging. In proceeding to the execution of these gradations, however, a certain judgment must be exercised. The endeavor to aid the fingers by motions of the arm or hand in playing quicker or in the effort to produce a full tone, is always a proof of a lack of power in the fingers. The steadiness of the hand displayed by the pupil in a strong firm touch and in accurate time, is a sure criterion of the degree of rapidity he may attempt.

9. Let the more practised performer transpose the finger exercises into other major and minor keys, in order to accustom the hand to a firm and even touch in every variety of position; for example, the five-finger exercises into C sharp major, where the thumb and 5th finger will fall upon black keys; into B flat major, where the thumb in the right hand, and the 5th finger in the left, come upon a black key; into B major, where the reverse is the case, &c.

10. Finally, in practising these exercises, the player must endeavor, not only to gain strength and velocity of finger, but must, at the same time, give his attention to the character of the sound produced by his touch, so as to acquire a full, clear, and round tone. The more advanced player must for this purpose practise more particularly the longer exercises in all the different degrees of movement and in all conceivable gradations: e. g. with precision in the different modifications of tone — crescendo up, decrescendo down, crescendo towards the middle, decrescendo towards the end, &c; and at the same time pay full attention to the evenness of his touch and the quality of the tone produced.

* Contrary motion, recommended by Clementi, is especially suited to the attainment of equality in both hands, though parallel motion occurs the oftener, especially in larger passages.

SECTION 1.

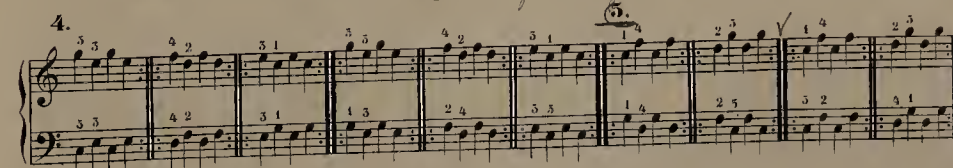
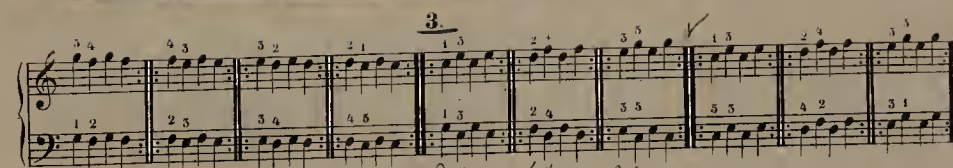
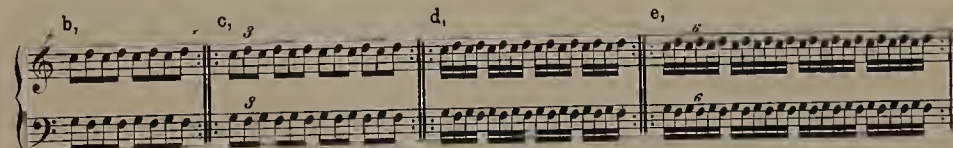
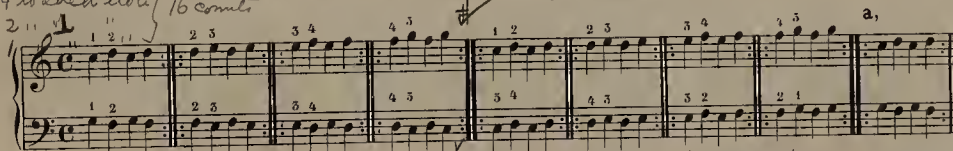
Exercises without moving the Hand.

a. Exercises for 2 Fingers. (Slow Trill.)

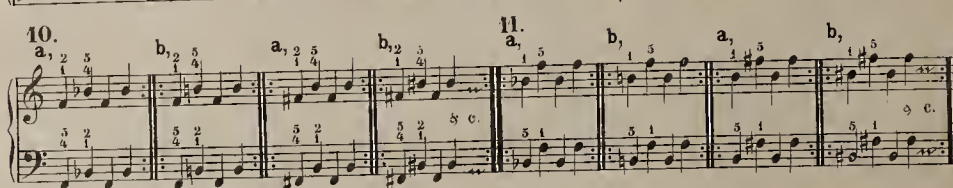
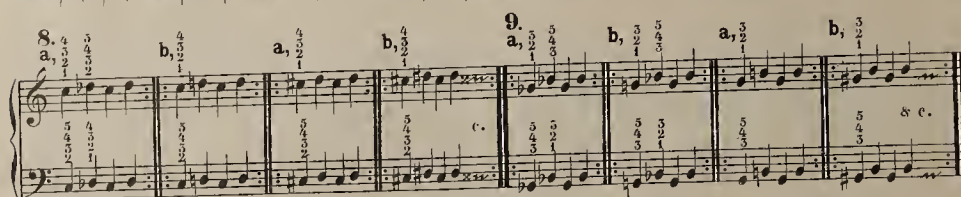
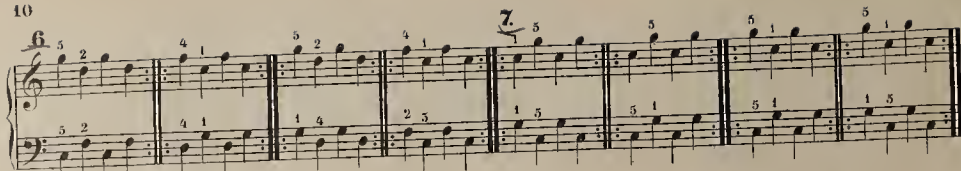
Rules:

1. In addition to the rules given under II. (Rules for the study of Finger-exercises,) the scholar must take care that the unemployed fingers (particularly the 4th,) be neither extended nor contracted, but that they retain the rounded position which has been above described.
2. In these exercises, as well as those following, (No 12—No 81,) the hand is very apt to turn from side to side. The scholar must by no means yield to this tendency.
3. The Trill often tempts one to practise too rapidly. But it cannot be urged too often, that in order to acquire a full and perfect shake it must be practised *very slowly* and *by raising the fingers*.

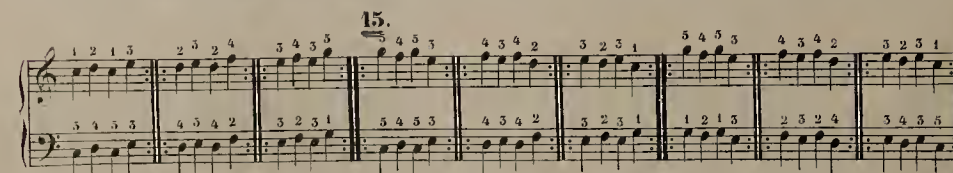
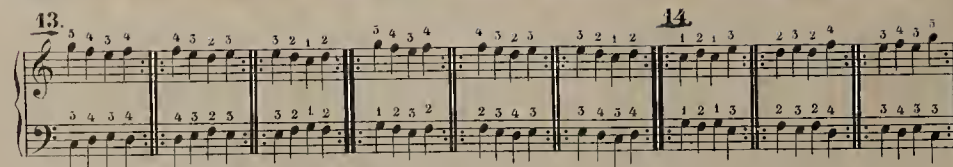
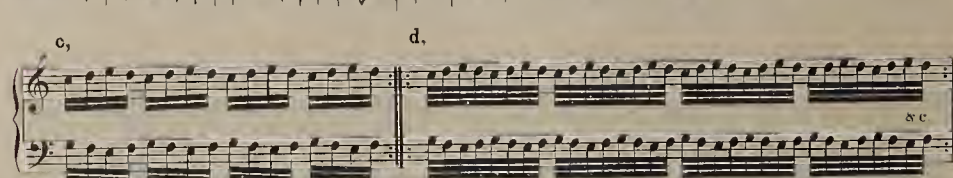
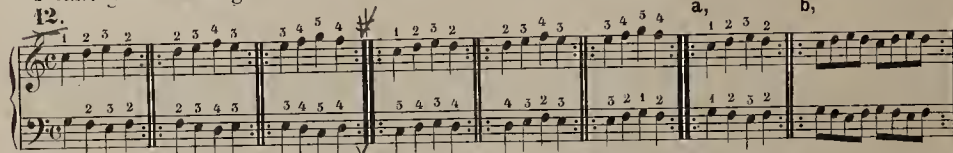
Count 4 to each note / 16 counts



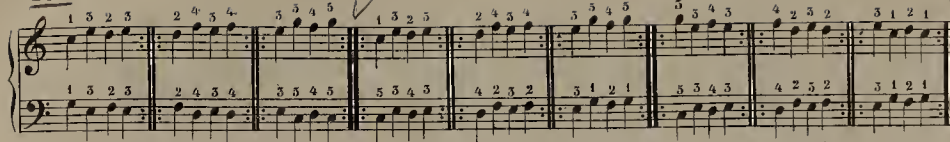
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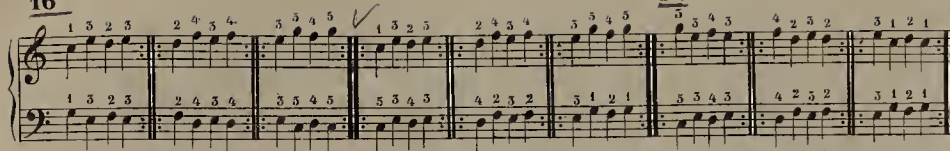
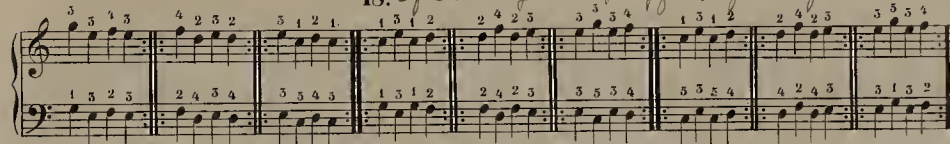
b Exercises for 3 Fingers.



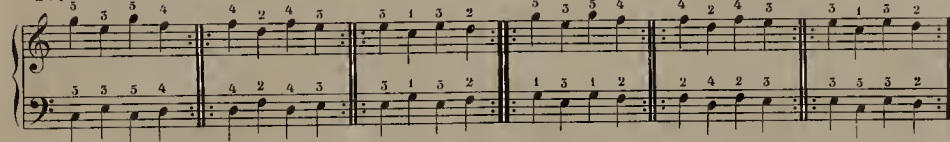
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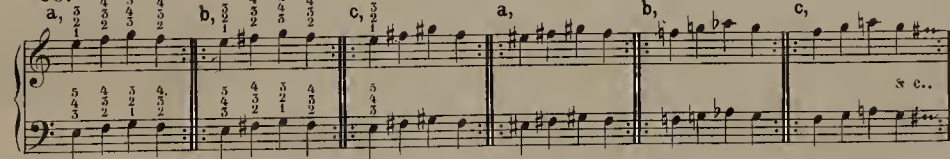
17.

18. *cfcd dgdz pdzf zcfz cfce*

19.



20.

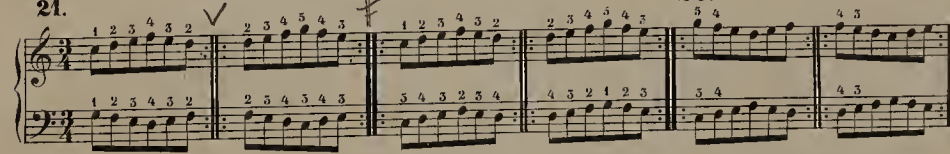


c. Exercises for 4 Fingers.

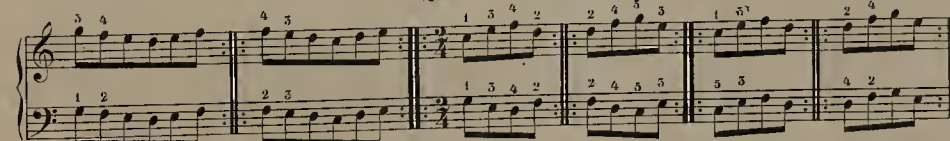
21.



22.



23.



25.



26. 27.

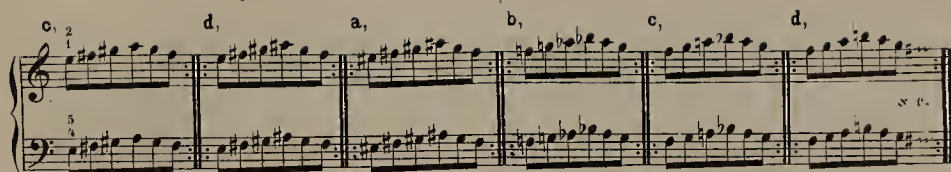
28. 29.

30.

31. 32.

33.

34. 35.

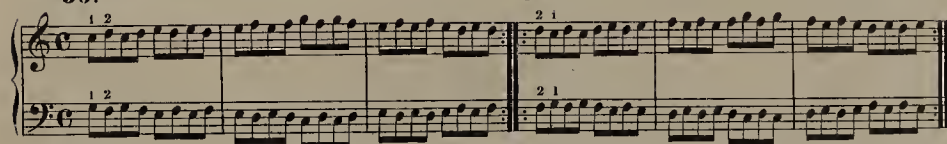


The parallel motion, which is not given in the following examples, is to be supplied by the player, by simply duplicating the treble.

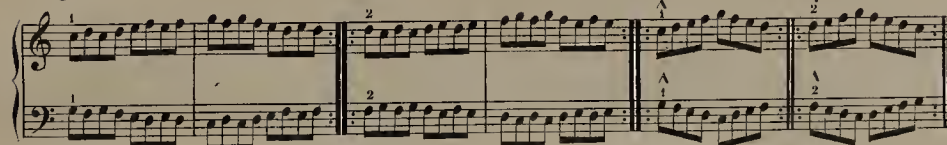
d Exercises for 5 Fingers.



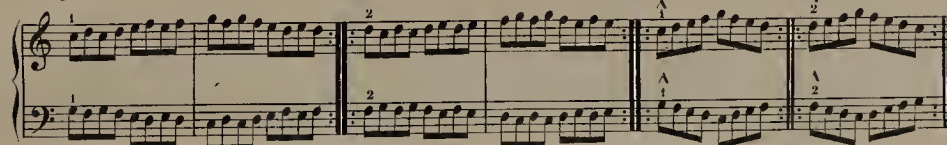
37.



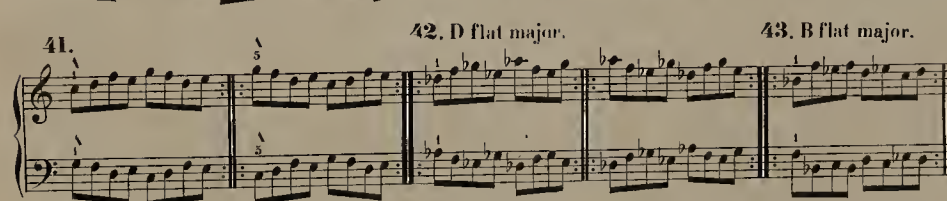
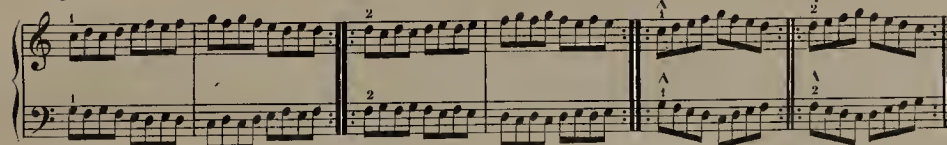
38.



39.

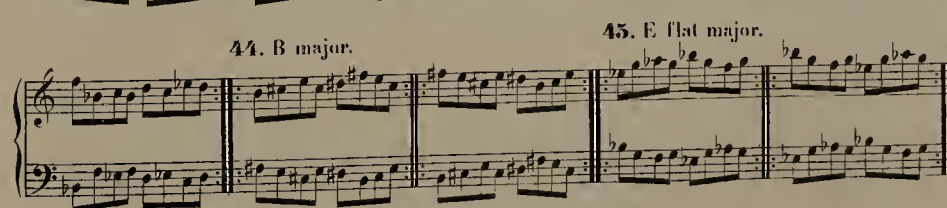


40.



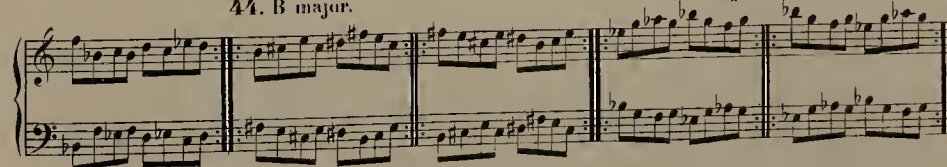
42. D flat major.

43. B flat major.

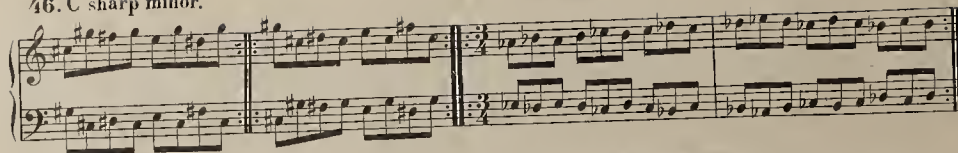


44. B major.

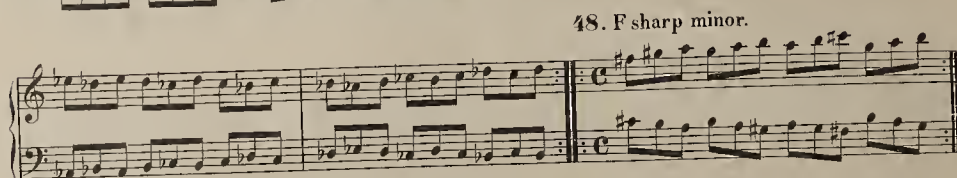
45. E flat major.



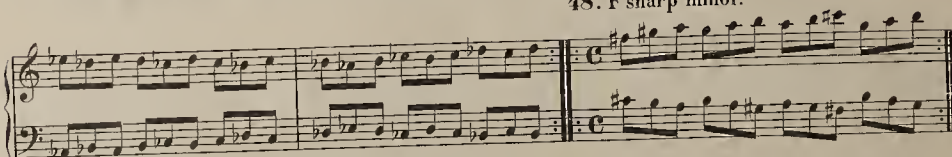
46. C sharp minor.



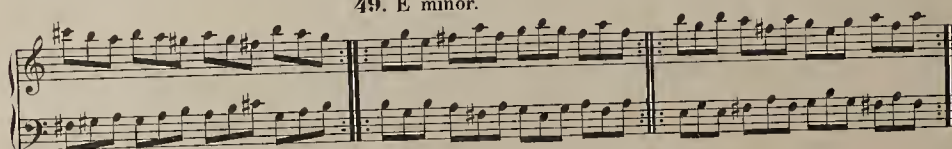
47. A flat minor.



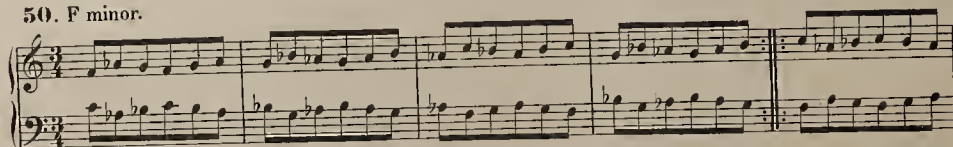
48. F sharp minor.



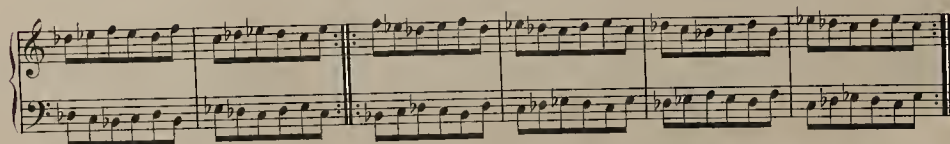
49. E minor.



50. F minor.

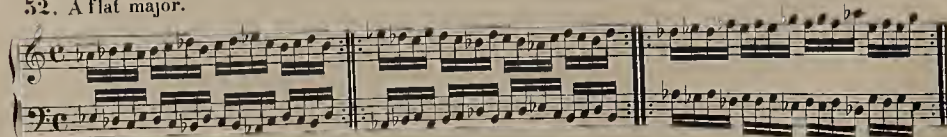


51. B flat minor.

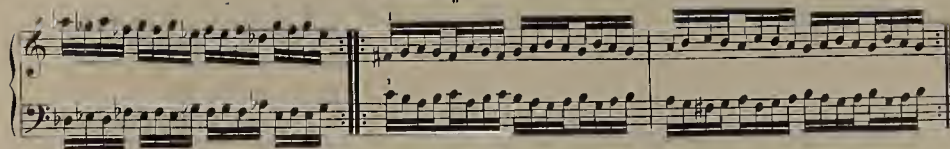


52. A flat major.

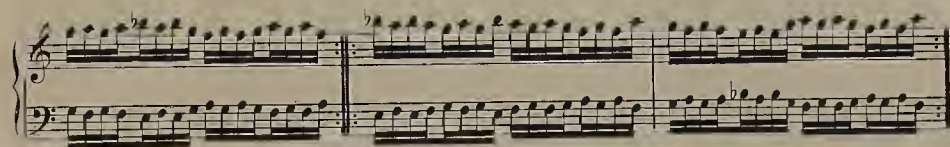
53. D flat minor.



54. G major.



55. F major.



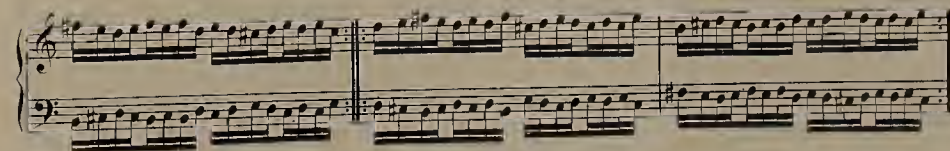
56. C minor.



57. F sharp major.



58. B minor.



59. 60. 61. 62. 63. 64.

65. 66. 67. 68. 69. 70.

71. 72. 73. 74. 75. 76.

77. 78. 79. 80. 81.

a, 1 2 3 4 1 5 4 3 2

b, c, d, e, a,

b, c, d, e, a, 1 2 3

3 4 3 2 1 2 3 4

3 4 3 2 1 2 3 4

8 c.

SECTION II.

Exercises with the hand firmly fixed.

These exercises are of especial use in developing the *strength* and *independence* of each individual finger. The object of the preceding, especially that of the shake, is rather to acquire rapidity and flexibility.

Do not press down whole notes too fast. Truly independent. 2nd. 3rd. 4th. 5th. 6th. 7th. 8th. 9th. 10th. 11th. 12th. 13th. 14th. 15th. 16th. 17th. 18th.

SECTION III.

Exercises with the hand moving.

Rules:

1. In these exercises the hand must slide quietly forward upon the key-board, without any movement arising from the raising of the fingers.
2. The correct position of the unemployed fingers must here be strictly observed.

a. Exercises for 2 fingers.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

In repeating each separate exercise, the whole notes are not to be struck each time.

** The following exercises should be also transposed into other keys for practice.

2. 3.

4.

5.

b. Exercises for 3 fingers.

6.

7.

8. 9.

10.

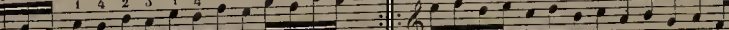
The musical score for exercise 10 consists of two staves, treble and bass. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The bass staff begins with a bass clef and a key signature of one flat (B-flat). The music is written in a 2/4 time signature. The treble staff contains a series of eighth and sixteenth notes, with fingerings indicated by numbers 1 through 5. The bass staff contains a series of eighth and sixteenth notes, with fingerings indicated by numbers 1 through 5. The exercise is divided into two measures by a double bar line. The first measure contains a series of eighth and sixteenth notes, and the second measure contains a series of eighth and sixteenth notes, with a final double bar line and repeat dots.

c. Exercises for 4 fingers.

[illegible]

14. *The Merry Widow*

15. *The Merry Widow*

17. 

11026

24.

25.

e. Broken Sixths and Octaves in moving figures.

Rule:

These figures must be played entirely by the movement of the fingers, and by an easy sliding forward of the hand, but by no means by turning the latter.

Broken Sixths.

26.

27.

28.

29.

30. $\begin{matrix} 5 & 4 & 2 & 1 \\ 1 & 5 & 5 & 5 \end{matrix}$

31. $\begin{matrix} 5 & 4 & 2 & 1 \\ 5 & 3 & 5 & 1 \end{matrix}$

32. $\begin{matrix} 1 & 2 & 3 \\ 5 & 3 & 5 & 1 \end{matrix}$

33. $\begin{matrix} 1 & 5 & 2 & 5 \\ 5 & 1 & 3 & 1 \end{matrix}$

34. $\begin{matrix} 5 & 2 & 1 & 4 & 5 & 2 & 1 & 4 & 5 \\ 1 & 3 & 5 & 2 & 1 & 3 & 5 & 2 & 1 \end{matrix}$

35. $\begin{matrix} 4 & 2 & 1 & 5 & 4 & 2 & 1 & 5 & 4 \\ 2 & 4 & 5 & 1 & 2 & 4 & 5 & 1 & 2 \end{matrix}$

36. $\begin{matrix} 2 & 3 & 1 & 5 & 3 & 1 & 2 & 3 & 1 & 5 & 3 & 1 & 2 \\ 4 & 3 & 4 & 1 & 3 & 5 & 4 & 3 & 4 & 1 & 3 & 5 & 4 \end{matrix}$

37. $\begin{matrix} 5 & 3 & 2 & 1 & 2 & 4 & 5 & 3 & 2 & 1 & 2 & 4 & 5 \\ 1 & 3 & 4 & 5 & 4 & 2 & 1 & 3 & 4 & 5 & 4 & 2 & 1 \end{matrix}$

38. $\begin{matrix} 1 & 2 & 1 & 5 & 3 & 2 & 1 & 2 & 1 & 5 & 3 & 2 & 1 \\ 5 & 4 & 5 & 1 & 2 & 4 & 5 & 1 & 2 & 4 & 5 & 1 & 2 \end{matrix}$

39. $\begin{matrix} 5 & 3 & 2 & 1 & 2 & 4 & 5 & 3 & 2 & 1 & 2 & 4 & 5 \\ 1 & 3 & 4 & 5 & 4 & 2 & 1 & 3 & 4 & 5 & 4 & 2 & 1 \end{matrix}$

40. $\begin{matrix} 5 & 3 & 2 & 1 & 2 & 4 & 5 & 3 & 2 & 1 & 2 & 4 & 5 \\ 1 & 3 & 4 & 5 & 4 & 2 & 1 & 3 & 4 & 5 & 4 & 2 & 1 \end{matrix}$

41. $\begin{matrix} 5 & 3 & 2 & 1 & 2 & 4 & 5 & 3 & 2 & 1 & 2 & 4 & 5 \\ 1 & 3 & 4 & 5 & 4 & 2 & 1 & 3 & 4 & 5 & 4 & 2 & 1 \end{matrix}$

38. 2 3 5 5 2 1 2 3 5 5 2 1 2

4 2 1 3 4 5 4 2 1 3 4 5 4

1 3 4 5 2 1 3 4 5 2 1 3 4 5

5 3 2 3 4 5 5 2 3 4 5

40. Musical score for exercise 40, featuring a treble and bass staff with eighth-note patterns and fingerings.

[illegible][illegible]

Nos. 42 and 43 are also to be practised in contrary motion. 11926

24 Broken Octaves, en.

45. 1 5 1 5 5 1 5 4 46. 47. 48. 49. 50.

SECTION IV.

Changing of the Fingers upon one Key. (Tremolo.)

The execution of the following figures called Tremolos, is done by rapidly changing two, three, or four fingers on one key.

The application of four fingers, (the fourth, third, and second, and the thumb) is here given. The performer can easily judge therefrom how it is to be done with only three, or two fingers.

There are two ways, from which the pupil can make choice.

First. The hand is turned perceptibly inwards, (the arm therefore outwards from the body,) the fourth finger placed upon the front of the key, and in leaving it, bent round towards the instrument, while the third finger takes its place, afterwards making room in the same manner for the second finger, and the latter for the thumb. When the fourth finger takes the place of the thumb, the hand is again turned towards the performer, and the finger placed upon the front of the following key. When this is rapidly executed, the hand describes a zigzag line.

Second method. The fourth finger is likewise first placed on the key, and after striking it quickly, drawn from the key, and contracted inwards: then, after the other fingers have struck the key, placed upon the next one. So also with the third and second fingers.

1. 3 2 1 3 2 1 2. 4 3 2 1 4 3. 3 2 1 3 2 1 3 2 1 3

4. 4 3 2 1 4 4 3 2 1 4 5. 4 3 2 1 4

4 3 2 1 4 6. 4 3 2 1 4 3 2 1 4 3 2 1 4

7. 2 1 5 1 2 1 5 1 2 1 5 1 2 1 5 1 8. 2 1 5 1 2 1 5 1

9. 2 1 4 3 2 1 2 1 4 3 2 1 2 1 4 3 2 1

2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1

SECTION V.

Scales.

Rules:

The chief difficulty, in executing the scales, lies in passing the thumb under the fingers, and the 3rd and 4th fingers over the thumb.

1. In order to lessen this somewhat, the scholar should bend the hand a little inwards, (not however so as to be too marked.) In the right hand, by this position, the thumb in ascending the scale, and the 3rd and 4th finger in descending, will have a shorter distance to reach, and the execution will be rendered more easy.* So in the left hand with the thumb in descending, and the fingers in ascending.
2. To render this position of the hand more easy, the arm should be kept a little, but only a little, from the body, and moved along in company with the hand; at the same time it should be perfectly steady, without twisting or turning.
3. When the thumb is to pass under, it should be placed under each finger just as the finger strikes its key, so that it may arrive at its own key exactly at the right moment. In this way all twisting and turning of the hand can be avoided.
4. In practising the Scales the scholar must watch the thumb continually and take care that it passes under in the manner just described. And this strict attention should be kept up until perfect security is attained.
5. With many players the second finger of the right hand in ascending the scale, and of the left in descending, is strongly inclined to remain upon its key. Great care must be taken to avoid this fault.
6. As the passing under of the thumb is more difficult to execute than the passing over of the third and fourth fingers, the ascending scale must be practised the most with the right hand, and the descending with the left; and let each be practised separately at first. (See Nos. 3, 4, 5 and 6.)
7. When both hands are taken together, practise the scales of C, G, D, A and E major first, especially in contrary motion. (See Nos. 10 and 11.) Greater equality in the two hands is obtained in this way, because the corresponding fingers are passed under and over at the same moment.
8. Playing the scales in parallel motion presents some difficulty at first, because this correspondence does not take place. When a wrong key is struck, or false fingering made, the scholar must begin the scale again, instead of correcting the error where it occurs. In this way, only, can certainty and accuracy of execution be attained.
9. So soon as the scholar can play the Scales in contrary motion, and in parallel motion in octaves with perfect certainty, then let him practise them in Tenths, Thirds and Sixths.
10. As soon as he has acquired a firm, even touch, he should practise them with different effects of light and shade, (See Chap. 5. II. 8.) particularly with a *crescendo* in ascending, and a *decrescendo* in descending. This prepares the pupil for a rule which is almost universally required in musical expression. In *crescendo* playing, the too common habit of hurrying must be carefully guarded against.

* The objections which have been raised against this method of holding the hands in scale-practice, are not tenable. Some affirm that it is ungraceful. Were this really the case, which we do not grant however, it would yet be overruled by the argument that the performer should at all times make choice of such means as will soonest facilitate a correct execution. Others object that by this method the thumb is apt to hang down (See Chap. II. 4.) below the key-board. This cannot take place, if the player will only be careful to carry the thumb gently along with the other fingers in the manner here described.

Preliminary Exercises.

A. Major Scales.

in Octaves.
14. C major.

17. G major.

15. in Tenths.

18.

16. in Sixths.

19.

20. in Octaves.
D major.

23. A major.

21. in Tenths.

24.

22. in Sixths.

25.

in Octaves.

E major.

29. B major.

26.

in Tenths.

30.

27.

28. in Sixths.

31.

in Octaves.

32. G flat major.

35. D flat major.

33. in Tenths.

36.

34. in Sixths.

37.

30

in Octaves.
A flat major.

38.

41. E flat major.

39. in Tenths.

42.

40. in Sixths

43.

in Octaves.
B flat major.

44.

47. F major.

45. in Tenths.

48.

46. in Sixths.

49.

in Octaves.

B. Minor Scales.

50. A minor.

53. E minor.

Exercise 50: A minor, in Octaves. The notation shows a scale ascending and descending in octaves, with fingerings indicated by numbers 1-5.

Exercise 53: E minor, in Octaves. The notation shows a scale ascending and descending in octaves, with fingerings indicated by numbers 1-5.

51. in Tenths.

54.

Exercise 51: in Tenths. The notation shows a scale ascending and descending in tenths, with fingerings indicated by numbers 1-5.

Exercise 54: in Tenths. The notation shows a scale ascending and descending in tenths, with fingerings indicated by numbers 1-5.

52. in Sixths.

55.

Exercise 52: in Sixths. The notation shows a scale ascending and descending in sixths, with fingerings indicated by numbers 1-5.

Exercise 55: in Sixths. The notation shows a scale ascending and descending in sixths, with fingerings indicated by numbers 1-5.

in Octaves.

56. B minor.

59. F sharp minor.

Exercise 56: B minor, in Octaves. The notation shows a scale ascending and descending in octaves, with fingerings indicated by numbers 1-5.

Exercise 59: F sharp minor, in Octaves. The notation shows a scale ascending and descending in octaves, with fingerings indicated by numbers 1-5.

in Tenths

57.

60.

Exercise 57: in Tenths. The notation shows a scale ascending and descending in tenths, with fingerings indicated by numbers 1-5.

Exercise 60: in Tenths. The notation shows a scale ascending and descending in tenths, with fingerings indicated by numbers 1-5.

58. in Sixths.

61.

Exercise 58: in Sixths. The notation shows a scale ascending and descending in sixths, with fingerings indicated by numbers 1-5.

Exercise 61: in Sixths. The notation shows a scale ascending and descending in sixths, with fingerings indicated by numbers 1-5.

in Octaves.
C sharp minor

62. 

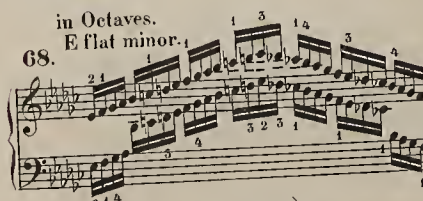
65. G sharp minor 

63. in Tenths. 


66. 


64. in Sixths. 

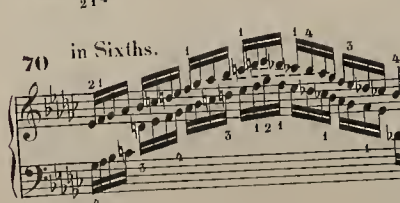
67. 


68. in Octaves.
E flat minor. 

71. B flat minor. 

69. in Tenths. 

72. 

70. in Sixths. 

73. 

in Octaves.

74. F minor.

77. C minor.

in Tenths.

75. (23)

78.

76. in Sixths.

79.

in Octaves.

80. G minor.

83. D minor.

81. in Tenths.

84.

82. in Sixths.

85.

Chromatic Scales.

1. The fingering marked a., called the *French*, is the most useful, and especially to be employed when a *firm* and *vigorous* tone is required.
2. That marked b., called the *English*, is more suitable for passages that are to be played *lightly* and *rapidly*.
3. That marked c., the *German*, or *mixed* method, is the least used.

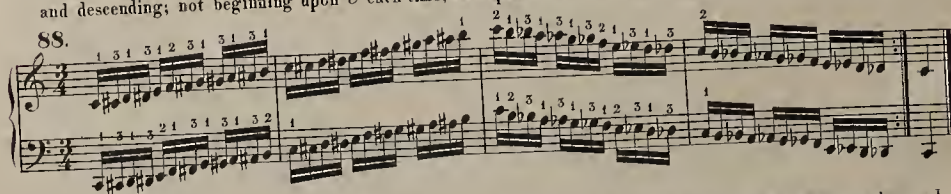
We recommend the *first* to special study; advanced players may give some time also to the *second*.



The following method is only to be used when the Chromatic Scales occur in conjunction with double notes, as in Moscheles' Studies, Op. 70. No. 3.

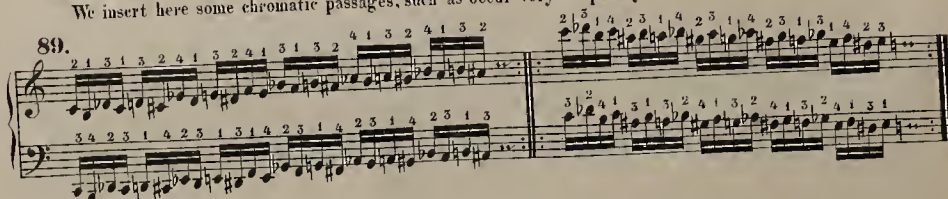


The Chromatic Scales in parallel motion should be practised also in the higher octaves, both ascending and descending; not beginning upon *C* each time, but upon each of the other tones.

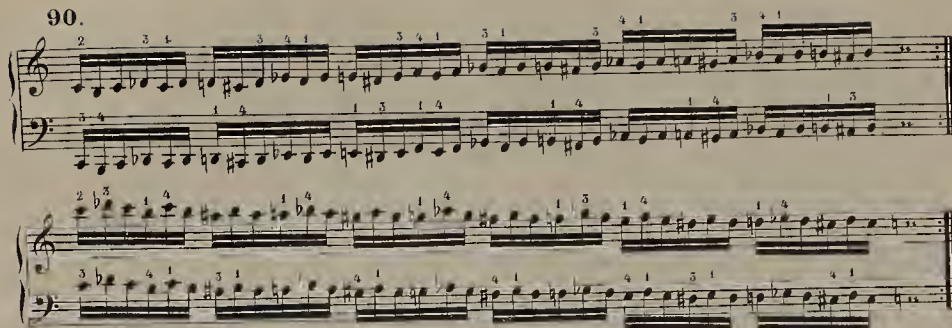


Finally let the scholar practise the Chromatic Scales with both hands in minor thirds, minor tenths, and major sixths.

We insert here some chromatic passages, such as occur very frequently.



90.



SECTION VI.

Broken Chords. (Arpeggios.)

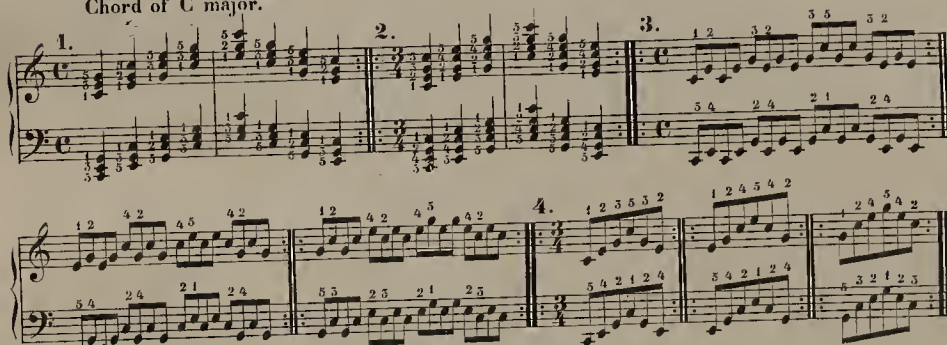
A. Common Chords.

Rules:

1. The position of the hand must be a little more extended, as is required by the wider span.
2. In Arpeggios the player must move the finger very smoothly from one group to the other, so as to connect the notes well together, as is shown in Nos. 3 and 4 in the Exercises below.
3. The player must also always accustom himself to the proper fingering.

Preliminary Exercises.

Chord of C major.

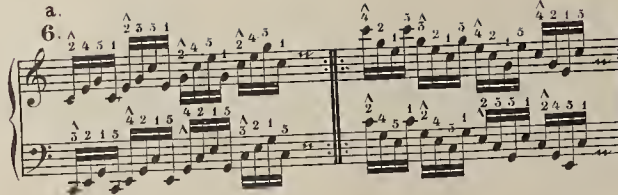




These Exercises are to be practised with the same fingering in all major and minor keys, *ben.*

FIRST GROUP.



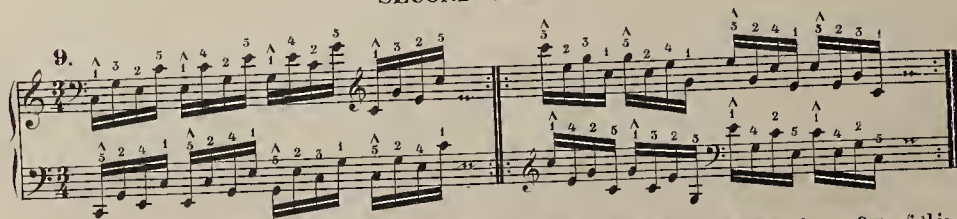
The fingering given for C major is meant for all major and minor keys. By change of accent the pupil gains three fresh examples:

a. 6.  b. 7. 

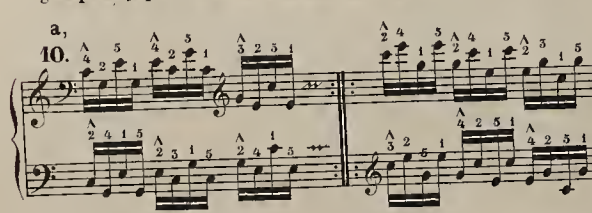

c. 8. 

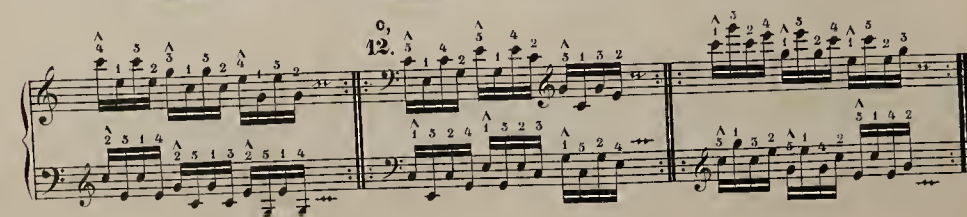
The fingering given in example 7 and 8 is intended to be used for all keys with one black note, D, A and E major, C, G and F minor, and must be found after this manner for B flat major and B minor.

SECOND GROUP.

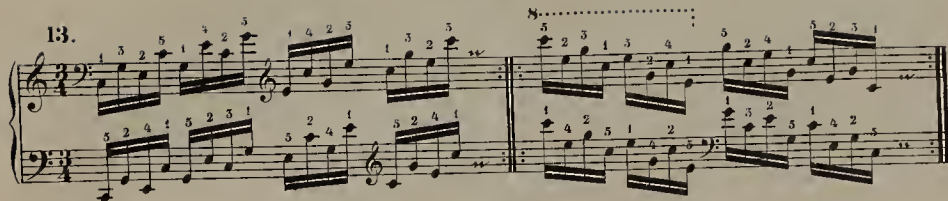
9. 

For the second group the fingering given here is to be employed for all major and minor keys. Out of this group the pupil can obtain by change of accent three fresh examples:

a. 10.  b. 11. 

c. 12. 

THIRD GROUP.



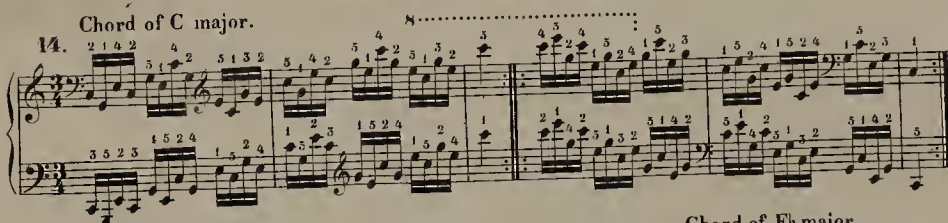
Also for the third group the fingering given here is to be employed for all major and minor keys.

FOURTH GROUP.

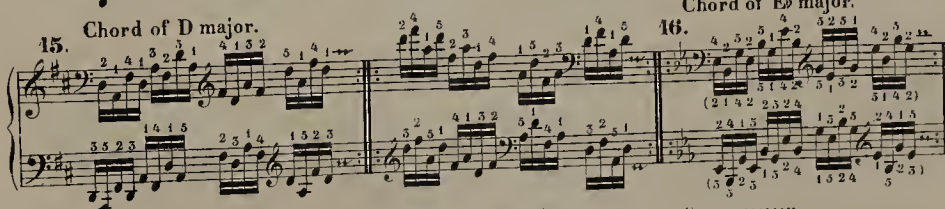
In the fourth group, there are three chords which serve as models with respect to fingering:

1. C major, for all which have 3 white or 3 black keys, viz:
G, F and F# major; A, E, D and Eb minor.
2. D major, for all which have one black key. Bb major and B minor excepted,
A and E major; G, C and F minor.
3. Eb major, for all which have two black keys. B major and B minor excepted.
Ab and Db major, F#, C# and G# minor.

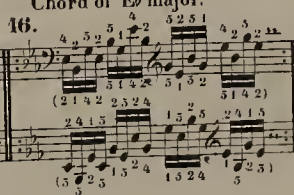
Chord of C major.



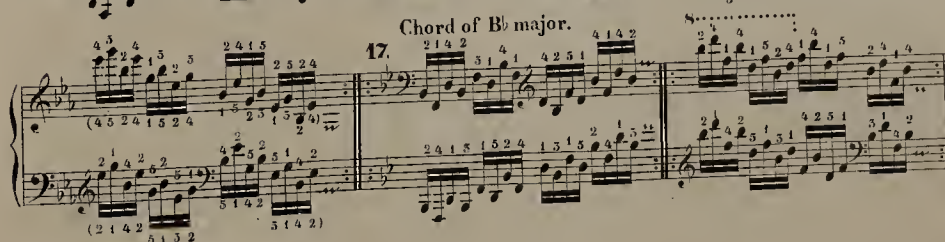
Chord of D major.



Chord of Eb major.



Chord of Bb major.



For Grand Arpeggios, as in the following exercises, the chords of C, D and E \flat major serve again as models.

30. C major. 1st Pos. 8. 31. 2nd Pos. 8. 32. 3rd Pos. 8. 33. D major. 1st Pos. 8. 34. 2nd Pos. 8. 35. 3rd Pos. 8.

In E \flat major, as in all other chords having 2 black keys, the thumb always comes upon the single white one. Each position therefore is referred back to the second. But it is well also to practise some of these chords (B \flat major 1st position, E \flat major 3rd position, B major 3rd position etc.) with the fingering of C major, (that is, with the thumb upon black keys.)

Examples for B \flat major, and B minor, B major, and B \flat minor.

36. Chord of B \flat major. 37. 38. 39. Chord of B minor. 40. 41. 42. Chord of B major. 43. 44. 45. Chord of B \flat minor. 46. 47.

B. Chords of the Seventh.
1. Chords of the Dominant Seventh.

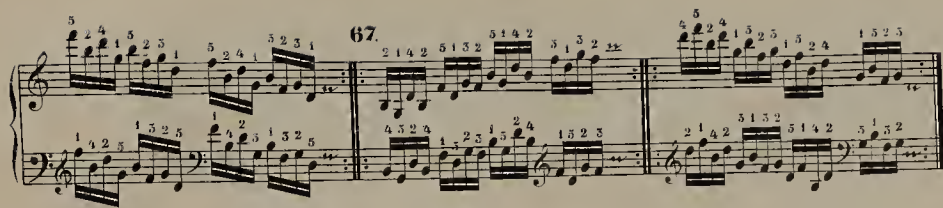
48. 49. 50.

51. 52. 53. 54. 55. 56. 57.

58. 59. 60. 61. 62.

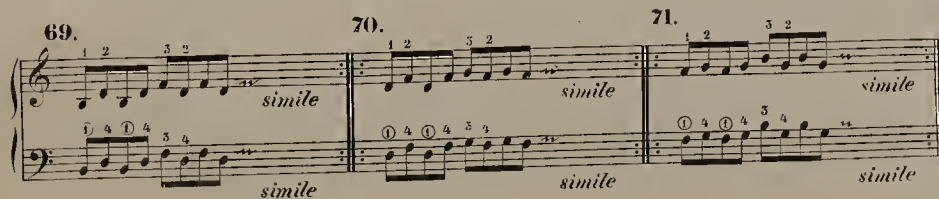
Example No. 62 must be altered by change of accent in the same manner as the common chords. The fingering is the same as it is seen here for all keys; only for keys with one black note we give examples of it under No. 63 and 64.

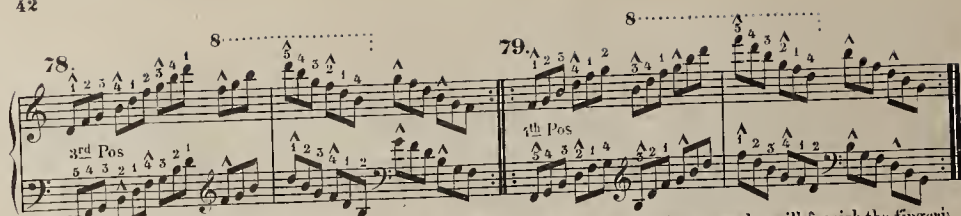
63. 64. 65. 66.



Grand Arpeggios.

Preliminary Exercises.





All the chords of the Dominant-Seven are to be played through. The foregoing examples will furnish the fingering for all others, observing at the same time this rule:
When the position of the chord begins upon a black key, commence with the 1 finger in the *right* hand *ascending*, and in the *left* hand *descending*; use the thumb upon the first white key that occurs, and you then have the whole fingering for the rest of the passage.

2. Chords of the Diminished Seventh.

Chord of Dim. Seventh upon E. Chord of Dim. Seventh upon A. Chord of Dim. Seventh upon B.

80. 81. 82.

83. 84. 85. 86. 87.

88. 89. 90. 91.

92.

Exercises 80-82 show the chords of Diminished Seventh upon E, A, and B. Exercises 83-87 show ascending and descending eighth-note patterns for these chords. Exercises 88-91 show ascending and descending eighth-note patterns for the chords of Diminished Seventh upon F, C, G, and D. Exercise 92 shows a sequence of Diminished Seventh chords in all twelve keys, with ascending and descending eighth-note patterns in both hands.

93. 94.

95. 96.

97. 98.

Grand Arpeggios..

99. 100.

101. 102.

103. 104.

105. 8. 106. 8.

3rd Pos. 4th Pos.

3. Other Major and Minor Chords.

Here follow several chords, (common chords, and chords of the seventh in grand Arpeggios and extended positions, which are useful for practice.)

107. 8. 108. 8.

109. 110. 111. 112. 113. 114. 115.

116. 117. 118. 119. 120. 121. 122.

123. 124. 125. 126. 127. 128.

129. 130.

131. 132. 133. 134. 135. 136.

137. 138. 139. 140. 141. 142.

143. 144. 145. 146. 147. 148.

149. 150. 151.

Exercises 152 through 160 are presented in three systems. Each exercise is written for piano with a treble and bass staff. Exercise 152 is in G major, 153 in A major, 154 in B major, 155 in C major, 156 in D major, 157 in E major, 158 in F major, 159 in G major, and 160 in A major. The exercises consist of eighth-note and sixteenth-note patterns with various fingerings indicated by numbers 1-5.

SECTION VII.

Connected Thirds, Fourths and Sixths. (double notes.)

Rule:

The pupil must take care, in playing Thirds, Fourths, and Sixths, that the two fingers be raised to an equal height, and strike their respective keys at the same instant, so that no separation of the double tones be at all perceptible.

a. Connected Thirds.

Exercise 'a' shows four measures of connected thirds in G major, with fingerings 1, 2, 3, 4 and 5, 4, 3, 2 indicated. Below this, a series of exercises labeled 'b' through 'g' show connected thirds in various keys: b (F major), c (G major), d (A major), e (B major), f (C major), and g (D major). Each exercise includes fingerings for both hands.

h, a, b, c, d, e, f,

g, h, 6, 7, 8, 9, 10, 11,

12, a, b, c, d, e, a, b,

c, d, e, 13, 14, 15, 16,

17, 18, 19, 20,

21, 22, 23, 24,

11924

b Connected Fourths.

25. 26.

c. Connected Sixths.

27. 28. 29. 30. a, b,

c, d, e, f, g, h, a, b, c, d, e, f, g, h, a, b, c, d, e, f, g, h, a, b, c, d, e, f, g, h, a, b, c, d, e, f, g, h, a, b, c, d, e, f, g, h, a, b, c, d, e, f, g, h, a, b, c, d, e, f, g, h, a, b, c, d, e, f, g, h, a, b, c, d, e, f, g, h, a, b, c, d, e, f, g, h, a, b, c, d, e, f, g, h, a, b, c, d, e, f, g, h, a, b, c, d, e, f, g, h, a, b, c, d, e, f, g, h, a, b, c, d, e, f, g, h, a, b, c, d, e, f, g, h, a, b, c, d, e, f, g, h, a, b, c, d, e, f, g, h, a, b, c, d, e, f, g, h, a, b, c, d, e, f, g, h, a, b, c, d, e, f, g, h, a, b, c, d, e, f, g, h, a, b, c, d, e, f, g, h, a, b, c, d, e, f, g, h,

SECTION VIII.

Scales in Thirds, Fourths, Fifths, Sixths and Octaves. (double notes)

Rules for the execution of scales of Thirds and Sixths:

The following rules, given here only for the direction of the right hand, are equally applicable to the left in the contrary motion, and are to be carefully observed, in order to attain the smoothest possible connection in performing these scales.

1. In ascending, the right hand must be held a little outwards, i. e. turned from the player; in descending, it must be turned slightly inwards.
2. In playing ascending scales of Thirds, when the $\frac{2}{2}$ have been used, thumb must be passed under the second, and the third over the fourth.
3. In the same way, in scales of Sixths, is the connection to be made between the $\frac{5}{2}$ and $\frac{4}{1}$.
4. In ascending scales of Thirds, after the use of the $\frac{5}{3}$, it is not allowable to raise them both, but the connection between the $\frac{5}{2}$ and the $\frac{3}{1}$ must be made by expertly turning the 3^{rd} over the 5^{th} .
5. In the same way, in descending scales of Thirds, after the use of the $\frac{3}{1}$, the connection with the $\frac{4}{2}$, or the $\frac{5}{3}$, must be made by the thumb, and the fingers turning over it.
6. In scales of Sixths, the perfect connection of the $\frac{3}{1}$ with the $\frac{4}{2}$ (and the contrary) is only to be made by the 3^{rd} and 4^{th} or the 4^{th} , and 3^{rd} ; the management of the thumb requires careful study, in order to attain an even motion.
7. The rules given for the scales of Sixths, are equally applicable to Fourths, in Chords of the Sixth, and to Fifths, in Chords of the diminished Seventh.

Preliminary Exercises.

a. in Thirds.

b. in Sixths.



Major Scales.

The fingering here given for the Scales of Thirds and Sixths, is that which is most convenient for the execution of these scales in an even and well connected manner, when the player has perfectly overcome the difficulty of readily using the thumb on the black keys.

a. in Thirds.

C major.



b. in Sixths. *



G major.

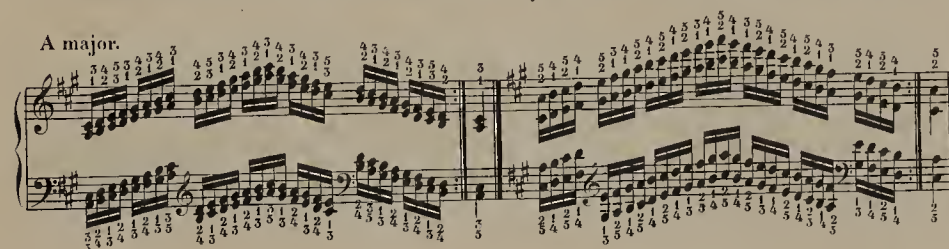


* The fingering of the scales of Fourths. (R. H.) is almost the same as that of the scales of Sixths; for instance.

D major.



A major.



E major.



B major



F# major.



D major

A♭ major

E♭ major

B♭ major

F major

Minor Scales.

in Thirds.

A minor.

in Sixths.

Two systems of musical notation for the A minor scale. The first system is in thirds, showing the scale ascending and descending in both treble and bass staves. The second system is in sixths, also showing ascending and descending scales in both staves. Fingerings are indicated by numbers 1-5 above or below notes.

E minor.

Two systems of musical notation for the E minor scale. The first system is in thirds, showing the scale ascending and descending in both treble and bass staves. The second system is in sixths, also showing ascending and descending scales in both staves. Fingerings are indicated by numbers 1-5 above or below notes.

B minor.

Two systems of musical notation for the B minor scale. The first system is in thirds, showing the scale ascending and descending in both treble and bass staves. The second system is in sixths, also showing ascending and descending scales in both staves. Fingerings are indicated by numbers 1-5 above or below notes.

F minor.

Two systems of musical notation for the F minor scale. The first system is in thirds, showing the scale ascending and descending in both treble and bass staves. The second system is in sixths, also showing ascending and descending scales in both staves. Fingerings are indicated by numbers 1-5 above or below notes.

C minor.

Two systems of musical notation for the C minor scale. The first system is in thirds, showing the scale ascending and descending in both treble and bass staves. The second system is in sixths, also showing ascending and descending scales in both staves. Fingerings are indicated by numbers 1-5 above or below notes.

G# minor. (3)

E# minor.

Bb minor.

F minor.

C minor.

G minor.

D minor.

c. in Octaves.

Fingering for connected Octaves when they are to be played slowly.

1.

2.

When Octave passages are to be executed rapidly, the player must connect them as well as possible by a skilful gliding of the thumb and fingers, and using the 2nd and 3rd fingers on the black keys, as well as by passing the 2nd and 3rd fingers over the 4th (R. H. ascending, L. H. descending) and the 4th finger under the 3rd and 2nd (R. H. descending, L. H. ascending.)

3.

4.

B. Connected chromatic Scales.

a. Chromatic Thirds. (Chord of the Diminished Seventh.)

1.

b. Chromatic Fourths. (Chord of the Sixths.)

2.

c. Chromatic Fifths and Fourths. (Chord of the Diminished Seventh.)

3.

d. Chromatic Sixths.

4.

e. Chromatic Octaves.



SECTION IX.

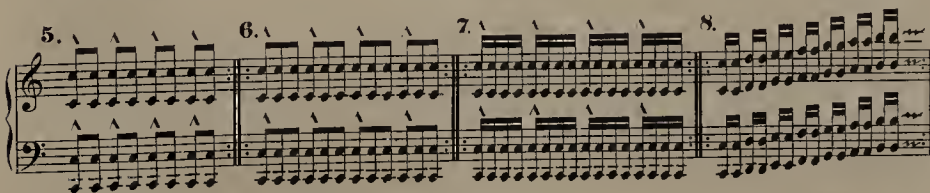
Staccato double notes and chords.

Rules:

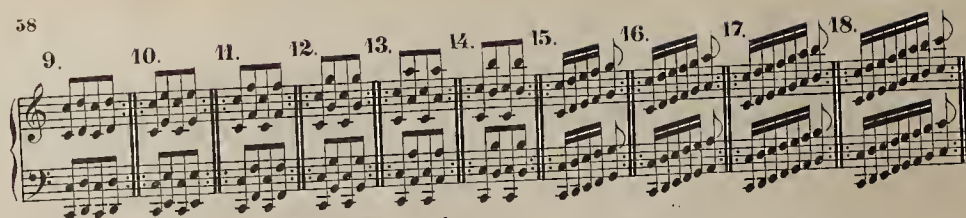
1. The study of this method of touch by means of the loose wrist, as is described Chapter III. Section II, is indispensable to the technicalities of Piano Forte playing, in order to acquire a light execution, and a beautiful, and free effect of sound.
2. In order to obviate the clumsy, heavy touch, which beginners are apt to fall into, and to acquire lightness and ease, these exercises should first be played *piano* and *slowly*; the union of strength with lightness is only to be attained by practice.
3. The study of these exercises is at first fatiguing; the player must therefore practise them not long, but frequently, until he has acquired strength and steadiness.



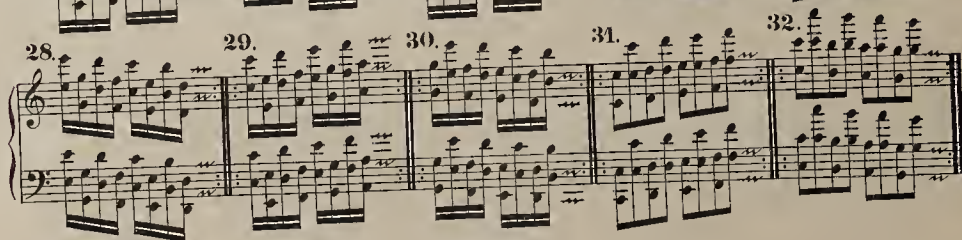
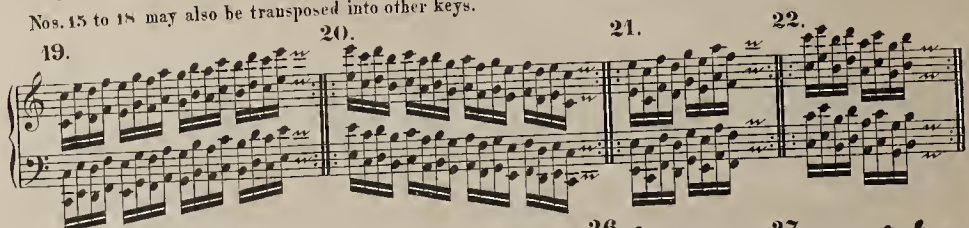
These exercises are to be first practised with the 3rd finger alone, then let the pupil take thirds with fingers 3 and 2, and sixths with 5 and 1 and finally octaves. Herein it is necessary to see that immediately after each touch the hand retires back by the wrist and does not sink during the pauses, but retains its position above the key-board.



The pupil can form for himself many useful exercises, by playing the finger exercises of Sections I, II &c, in Octaves, first with each hand separately, and afterwards with both together. No. 8 may also be played in triplets, and in groups of four semiquavers, both ascending and descending.



Nos. 15 to 18 may also be transposed into other keys.



Nos. 19 to 32 may also be transposed into other keys.

There is no general rule applicable to the use of the 3rd finger on the black keys in staccato octave passages. A player whose hand has a wide span will generally use the 3rd finger on these keys; but one whose hand is smaller, will only use this finger where he can do so most conveniently. In every case, the intelligent teacher, who makes use of this book, will modify its directions to suit the individual peculiarities of those whom he has to instruct.



36. 37.

38. 39.

40. 41.

42. 43. 44.

45. 46. 47. 48.

Nos. 46 to 48 should also be practised descending.

The player will find additional materials for perfecting his Wrist playing, in the works of Dreyschock, Kullak, Ch. Mayer, and other composers.

CHAPTER SIXTH.

Practice of Exercises and larger Works.

I. Their Order.

On the supposition that the player has already accomplished the first steps of Piano-Forte playing, we here give a catalogue of exercises which, of course, can only be *partially* arranged according to their increasing difficulties.

A.

- | | |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>Köhler. Op. 50. (Part. I.)</p> <p>Bertini. Op. 400, 29 and 32. (Breitkopf & Härtel's Popular Edition Nr. 280.)</p> <p>Czerny. Op. 299. School of velocity. (4 Parts.)</p> <p>Heller. Op. 46. (3 Parts.)</p> <p>Reinecke. Op. 462.</p> <p>A. Krause. Op. 2.</p> <p>Heller. Op. 45. 25 melodious Exercises.</p> <p>Czerny. Op. 740. Art of developing the fingers. (6 Parts.)</p> <p>Clementi. Preludes and Exercises. (Breitkopf & Härtel's Popular Edition Nr. 284.)</p> <p>Reinecke. Op. 445. Serious and serene pieces.</p> <p>Reinecke. Op. 437. 24 Studies.</p> <p>Al. Schmitt. Op. 16. (3 Parts.)</p> | <p>Czerny. Op. 337. 40 Daily Studies.</p> <p>Clementi. Toccata in Bb major.</p> <p>Moscheles. Op. 73. 50 Preludes.</p> <p>Czerny. Op. 92. Toccata in C major.</p> <p>J. S. Bach. Inventions. (B. & H.¹⁸ Pop. Edit. Nr. 2.)</p> <p>Cramer. 84 Studies, rev by Coccius. (4 Parts.) (B. & H.¹⁸ Pop. Edit. Nr. 440 to 443.)</p> <p>Clementi. Gradus ad Parnasum, rev. by Köhler. (B. & H.¹⁸ Pop. Edit. Nr. 287.)</p> <p>Clementi. Gradus ad Parnasum, Selection by Tausig.</p> <p>Kessler. Op. 20. (4 Parts.)</p> <p>Ch. Mayer. Op. 449. (3 Parts.)</p> <p>Döring. Op. 24. Studies and Exercises.</p> <p>Döring. Op. 30. Rhythmical Studies and Exercises.</p> |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

The more skilful and advanced player may omit several of these works, and confine himself to those of Czerny, Cramer, Clementi, and Moscheles. For those less accomplished, the teacher must select the most appropriate works from the above list, or even single studies, so as to direct his pupils to the practice of those branches of technical studies in which they are most deficient.

The second list (B) is intended for those who have overcome, for the most part, mechanical difficulties, and can give their attention to the musical sense of these

compositions, and the finished rendering which they require. A progressive order is here still less possible.

B.

- | | |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>Köhler. Op. 442. (2 Parts.)</p> <p>Heller. Op. 46. (5 Parts.)</p> <p>Hiller. Op. 45. (6 Parts.)</p> <p>Krause. Op. 5. (2 Parts.)</p> <p>O. Goldschmidt. Op. 43. (2 Parts.)</p> <p>Bennett. Op. 44.</p> <p>Seeling. Op. 40. (2 Parts.)</p> <p>Berger. Op. 42 and Op. 22.</p> <p>Reinecke. Op. 424 and Op. 423. Nr. 2.</p> <p>Müller. 15 grandes Caprices. (B. & H.¹⁸ Pop. Edit. Nr. 295.)</p> <p>Moscheles. Op. 70. (2 Parts.)</p> | <p>Chopin. Op. 40 and Op. 25. (B. & H.¹⁸ Pop. Edit. Nr. 50.)</p> <p>Moscheles. Op. 95. Characterist. Studies.</p> <p>Henselt. Op. 2. (2 Parts.)</p> <p>Henselt. Op. 5. (B. & H.¹⁸ Pop. Edit. Nr. 249.)</p> <p>R. Schumann. Op. 13. Études symphoniques. (B. & H.¹⁸ Pop. Edit. Nr. 672.)</p> <p>J. S. Bach. Well-tempered Clavichord. 48 Preludes and Fugues, edit. by Reinecke. (B. & H.¹⁸ Pop. Edit. Nr. 67.)</p> |
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C.

More perfect players may also give some attention to the studies of Döhler, Liszt, Thalberg, and other virtuosi. Roh. Schumann has arranged Paganini's Violin Caprices (Op. 3 and 40) for the Piano-Forte, in a very interesting manner, in order to give the player the opportunity of rendering the peculiarities of violin passages upon the Piano-Forte.

II. Choice of Pieces for Practice.

1. Those players who have a faulty execution, in order to improve it, must not select exercises and other works that are too difficult, in order that they may give their attention principally to the position of the hand.

2. If, however, such is not the case, it is better, for the more rapid development of their mechanical dexterity, to practise exercises that are a little beyond their present powers.

3. For a public performance, the player should select only such works as he can thoroughly master.

4. It is often an advantage to practise works which call into play the performer's whole powers. His execution will thereby progress rapidly, and he constantly receiving a new impulse, even if he does not succeed in performing the composition perfectly.

5. Still it is necessary to practise over again those works whose difficulties the player could not master at an earlier period of his studies. It will repay him for the diligence and pains he has bestowed upon his art, to find that he can now learn these compositions in a shorter time, and with greater perfection, than he could then accomplish after much laborious study.

III. Method of practising Exercises, and other larger Works.

Two faults are very often committed in practising a piece, against which one cannot be sufficiently warned. One is, practising a rapid movement in too quick a Tempo; the other, playing the easy passages in a work as often as the difficult ones. This is not only a waste of time, but prejudicial to precision. And yet it is true with many players, that they have the utmost difficulty in removing these bad habits.

It is hence absolutely necessary in practising to proceed as follows:—

1. Play the piece through several times *slowly*, and as well as possible, both in order to acquire a general idea of its contents, and to find out the difficult passages.

2. Attack these latter at once, seek for the most practicable fingering, and practise them *slowly*, with *precision*, and *with a firm touch*, even though it may cost some difficulty, as will be the case when one has accustomed himself to a hasty and superficial mode of study.

It is only by practising very slowly that we can arrive at a solid and flowing style of playing.

3. When a passage offers peculiar difficulties, count the time aloud while practising it, with a sharp accent both in counting and playing. In this way one learns to *feel* the rhythm more surely, and at the same time this counting aloud has an extraordinary, but undeniable influence upon the even development of the fingers.

If, however, the habit of counting aloud be carried too far, it will most likely cause the study of Piano-Forte playing to degenerate into mere mechanism. It should not, therefore, be employed invariably.

4. The difficult passages must be played through, in the manner above described, until the player has conquered them. This may sometimes happen after playing them over attentively two or three times though more frequently will often be requisite. But let him by no means imagine that he must play such passages fifty or a hundred times without intermission. This would only be attended with weakness in the fingers, as we have already remarked upon the study of finger-exercises. Let him not go beyond a certain limit, which he must fix by his own judgment, and then discontinue the practice of these passages till the following day.

5. Rather than long practice of one passage with the same hand, let him take up one of an entirely different character, where the fingers are employed differently, and in which the *other* hand is exercised.

6. It is sometimes necessary to allow a short interval to elapse, and then take up the passage anew before one succeeds in executing it with certainty; the player, therefore, must not despair if he has to undergo the bitter experience of not being able to conquer the difficulty before him with his present powers, and is obliged to wait patiently till his *general* progress will fit him for it. On the other hand, he should reflect that one thing is learned by the aid of another, and that the practice of one passage, or of one work, has a more or less immediate influence upon the success of a different passage in a different work. The method, therefore, which we have here recommended for the practice of a difficult passage, will render that of others, that are less difficult, more easy, and even superfluous. As the touch becomes hard and stiff by a *too* frequent repetition, at one time, of one and the same passage, so, on the other hand, the fingers will grow firm and flexible, if the difficulty be attacked at *different* intervals, regularly, and with renewed energies.

7. When the player thinks he has practised a passage sufficiently, let him try to play it in connection with the preceding and following measures; for a new difficulty is apt to arise when the passage is joined to the other portions of the piece.

8. When all the prominent difficulties of one section of the piece are so far overcome that the player can execute them *distinctly, in strict time, and without hesitation*, then let him try other portions of it in the same way, and he may still find many other passages which are to be practised additionally.

If he succeeds in playing the piece through, from beginning to end, slowly and without the slightest wavering in the time, he may then be sure that he has conquered (in a great measure) all the mechanical difficulties.

9. He will then be able, as has been already remarked in the practice of finger-exercises, to play the composition as rapidly as the present flexibility of his fingers will allow.

10. In practising a piece, the player should carefully guard against the evil habit of *hurrying*, a fault into which one easily falls, and which is much more apt to occur than the equally bad habit of *dragging*.

11. Such works as present the same difficulty from beginning to end — for example, exercises in which the composer has treated a difficult figure through the whole piece — the player must divide into smaller sections, and study them in the manner above described.

12. A player who possesses true musical feeling will, in studying these single passages, give more or less attention to the rendering of them with taste, and a proper observance of the marks of expression, unless reasons having reference merely to mechanism compel him to act otherwise.

It is often indispensably necessary to practise certain passages with a very strong touch, before one can render them distinctly and evenly in the *piano* or *pianissimo* that may be marked over them.

Other passages, particularly *staccato double-notes*, must likewise be practised *piano* (see Chap. 5, III., section IX.) in order to attain that lightness which is requisite even in *fortissimo*.

If, however, the player be too much occupied with overcoming mechanical difficulties to be able to pay any regard to expression, it will become necessary for him to play the piece a few times through with special ob-

servance of all the signs which bear reference to the expression, feeling, and character of the piece. The study of the proper use of the Pedal, claims here much consideration.

13. A player not yet accustomed to appear in public, must practise the composition which he intends for public performance, as well technically as with regard to expression, with such accuracy that the fingers may find their own way, as it were, and the proper expression, in case he should be embarrassed, as is often the case, especially at the commencement of the performance.

In such a case, an artistic rendering of the piece, would, undoubtedly be impossible; yet he may at least guard against the misfortune of having to stop, while he by degrees collects sufficient presence of mind to be able to develop his powers as he advances farther in the piece.

14. By way of a general view of what has been said on this subject, we would remark here, that the study of a work may be divided into five sections.

1. A *mere playing through the composition*, in order to get an idea of its meaning and difficulties.
2. A *slow and thorough* practice of the difficult passages.
3. Playing through the whole *slowly, steadily, and in strict time*.
4. Playing it several times with reference to *expression*.
5. Performance of the piece in the time that is marked, and observing all the signs.

CHAPTER SEVENTH.

Reading or Playing at Sight.

1. The player cannot turn his attention to playing at sight until he has gone entirely beyond the rudiments, and attained to a certain degree of mechanical skill.

2. Then let him choose such works as he can fully master, and which, in special reference to mechanism, offer but few difficulties.

3. The main rule, in practising reading, is to play one movement of the piece through, from beginning to end, without allowing oneself to be stopped by any difficulty. Although many imperfect chords, an indistinct passages may occur, and although he may leave out many notes, yet the player must not be delayed by them, and stop to correct himself, but play on uninterruptedly, and endeavor to give such a rendering as may be, in the main, a faithful picture of the whole work.

4. He must choose a Tempo that will make the execution somewhat easy, and yet one not too far removed from that which is marked at the beginning of the piece.

5. He should play a piece through in this way a few times, and then change it for another.

6. He will then by degrees become enabled to acquire a quick conception of a composition, and learn to read readily even the most intricate chords and passages. To this end, some knowledge of harmony is in a high degree desirable, if not absolutely indispensable.

7. Playing Piano-Forte works for four hands, as well as with the accompaniment of one or more instruments, gives a considerable zest to this species of practice.

CHAPTER EIGHTH.

Fingering.

Instead of prescribing a system of fingering, we will give the player here some hints as to what he must do to arrive at a good method.

1. Let him play the entire set of Finger-Exercises given in the Fifth Chapter, always with the fingering

marked. Where several ways of fingering a passage are given, let him make choice of the one most convenient for his hand, and adhere to it.

In this way he will soon become familiar with the proper fingering of all piano passages, i. e. Scales, Broken Chords, Thirds, Sixths, and Octaves, and accustom his fingers instinctively to select the best method.

2. In practising exercises he should also retain the fingering marked, and alter it only when it is contrary to that taken according to Chapter Fifth. For example, in Czerny's "School of Velocity", No. 15, he will find a fingering for the chromatic scale, which he will not use after having made choice of one of those given in this work.

If he should find a peculiar fingering in any Exercises as for example, in some of those of Clementi, Cramer, and Chopin, he must adhere to it when any particular object is to be gained thereby.

3. In compositions which have no fingering marked, he must make use of the experience he has acquired in his Finger-Exercises and other Studies. In cases where that will not help him, he must seek one for himself. With the aid of careful reflection, he will surely find, if not the best, at least a good mode of fingering.

But let him be guided by the following principles: —

a. To choose such fingers as are most suitable for executing the passage in the required time, and obtaining the degree of force necessary to connect the tones as much as possible.

Remark. Avoid, therefore, using the same finger upon two adjacent keys, when the tones are to be connected. In staccato notes this rule is not so strictly to be observed, and in certain cases, must even be violated, when the tones are to be separated in a marked manner. In staccato passages generally the choice of fingering is less limited than in connected ones. In staccato chords and scale passages, however, the usual fingering should be retained.

b. To keep the hand as quiet as possible, and not remove it from its position without ample reason.

Remark. The rule, therefore, previously given, that the thumb (being, as it were, a short finger) is not to be employed upon the black keys, is applicable only to the performance of the simple scale passages; the quiet management of the hand and arm, in the employment of the thumb on the black keys in other passages, is one of the requirements of a perfect mastery of the «Technical Exercises», and is to be attained only by most careful study.

4. In conclusion we will add a few rules, which are partly derived from the fingering of the exercises in Chapter Fifth.

- I. Passages that are composed of a succession of similar figures must be fingered uniformly throughout. (See the Finger-Exercises with the hand moving, Section III.)
- II. It is sometimes necessary to change quietly the fingers upon one key, in order to have the proper ones ready for the following keys.
- III. In movements where the harmony is written in several parts, the individual parts are to be played perfectly *legato*. In passages where the progressions do not admit of a regular fingering, the player must endeavor to attain the most perfect connection possible by a skilful gliding of the fingers from one key to another, by passing the 4th finger over the 3rd, as well as by a quiet changing of the fingers upon a single key, as above described. See examples in Seb. Bach's Well-tempered clavierchord. Forty-eight Preludes and Fugues, with C. Reincke's fingering. (Breitkopf and Härtel's Pop. Edit. Nr. 6/7.)
- IV. The fingering

for the <i>Scales</i> may be derived from the Finger-Exercises, Chapter Fifth, Section V.;	
for <i>Chords</i> , Section VI.;	
for changing the fingers upon one key, Sect. IV.:	
for <i>Thirds</i> ,	} Sections VII., VIII., and IX.
<i>Sixths</i> ,	
and <i>Octaves</i> ,	

CHAPTER NINTH.

Melodious Playing.

Whereas a vigorous, brilliant, and sparkling execution of passages may be regarded as the result of mechanical skill, yet a deep musical feeling is absolutely necessary to enable the performer to render a melody upon de Piano-Forte as satisfactorily as the nature of the instrument will allow.

We give here the little that can be said with regard to technical means: —

I.

1. The tones which comprise the melody must be *perfectly connected*. To render this in all cases possible where the hand has, besides the melody, a part of the accompaniment to play, recourse must be had to that *quiet changing of the fingers* upon the same key which we described under 4. II. in the former chapter.

The finger must be practised in *firmly pressing the key*, because the tone is instantly weakened so soon as the key is in the slightest degree raised.

2. The figures of the accompaniment, or accompanying parts, must be kept *quite subdued* in contrast with the melody, by whichever hand they may happen to be played, and may receive a full tone only when a *crescendo* effect is required.

The greatest independence of hand and finger is first of all requisite, it being often the case that the weak fingers have to bring out a full tone from the instrument and play *legato*, while the stronger ones must play very gently either *legato* or *staccato*. The reverse is likewise the case.

3. The Pedal should be used with discretion, to increase the fulness of tone.

II.

Another mode of playing a Melody, one which is constantly employed in more modern compositions, is by resorting throughout to the aid of the Pedal.

The tones are struck *staccato*, with more or less force, and retained by raising the Pedal, while the hand moves over the key board in extended passages, or strikes the lower bass notes.

So also with what is called Pedal-bass. Both kinds of touch are now employed with both hands, and the player must take care to make each hand, and each finger, perfectly even for this purpose.

CHAPTER TENTH.

Expression.

It is not a part of the plan of this little work to offer any special rules with regard to expression. The most detailed «Piano-Forte School» could not entirely take the place of oral instruction by the teacher on this point. The player must, of course, possess a natural gift for musical conception; yet that may often be greatly improved, and developed, by good instruction. Many players do not acquire, until very late, a true feeling for expression.

The student should omit no opportunity of hearing good concerts, for the constant observation of the style of great masters, as well as hearing orchestral and vocal works well performed, serves greatly to awaken a true musical feeling, and will afford him many useful hints in the study of expression.*

* We would call attention here to the few, but excellent general remarks upon expression, which Moscheles has given in his Op. 76; a book of studies that should be found in the hands of every ambitious player.

CONCLUDING REMARKS.

There are two stumbling-blocks against which the player must guard during his studies, namely: —

Despondency, and want of perseverance; and then, Overrating his own performances.

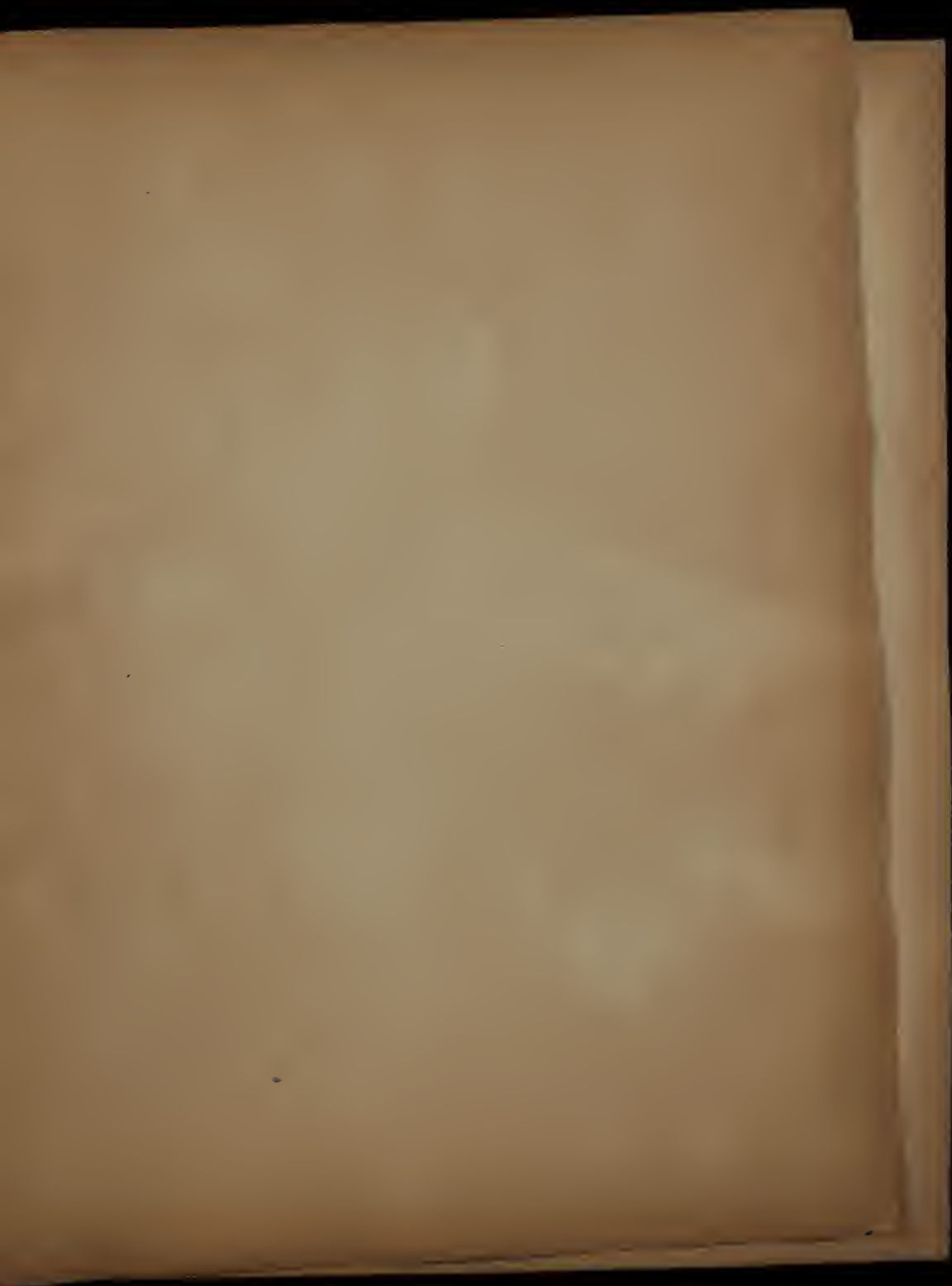
The *despondent* player should never forget that by perseverance he will overcome many difficulties that seemed unconquerable, and that, unless totally deficient in talent, he will be able, by incessant exertion, if not to attain to the highest point of perfection, yet to succeed so far as to occupy a high position, and contribute something to the cause of art.

To the *sanguine* he it said, that however high he may stand, he will yet find his superior so soon as he remits his exertions, and will assuredly go backward the instant he yields to a delusive faith in his own excellence.

Finally, he that is gifted by nature with talent or genius, has no right to look upon these gifts as his own desert, but as an obligation, which Heaven has imposed upon him, to cultivate them so far as to enable him to perform all that may reasonably be expected from the talent he possesses.

For a man's merit consists only in the amount of industry and exertion he bestows upon the object at which he aims.









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